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SCHOLASTIC

Teacher

EDITION

Practical English

DECEMBER 8, 1948

Teaching Aids for This Issue

Dinner at Eight (p. 7)

"Dear Joe" (p. 9) on table manners
and "How to — Pronounce Foreign
Words" (p. 10) also can be used in a
unified lesson plan.

A GUIDE FOR A LESSON PLAN

Aims

To explain and illustrate the basic
rules for dining at a restaurant.

Discussion Questions

1. For pages 7, 8: Why when a fel-
low's calling for his date should he
avoid attracting attention by honking
the car's horn? How can he "sell" him-
self to his date's family? Why shouldn't
a girl make a date waiting? How can a
girl promote "friendly relations" between
her date and her family? Why were
Myra's clothing and accessories unsuit-
able for the occasion? What is the dif-
ference between a *table d'hôte* dinner
and an *a la carte* dinner? Why didn't
Dick order for his date?

2. For page 9: Why did Kelvin look
"unappetizing" in appearance when he
went to lunch? Why did he start to get
in line ahead of other people? What
else did Kelvin do which was either
embarrassing or showed poor taste?
How did Jerry learn most of her table
manners?

Student Activities

1. Make a menu dictionary. Have an
English section where such words as
appetizer are pronounced and explained.
Include the words on page 10 of this
issue in the foreign-words section. A
student committee should study the
menus of several restaurants for suitable
words for the menu dictionary.

2. Stage a series of wrong-way de-
monstrations to illustrate the various
problems which arise during a dinner
date at a restaurant. After each demon-
stration, discuss the right way.

- a. How to approach your date's house.
- b. How to talk to the family while wait-
ing for date.
- c. The girl who isn't ready.
- d. How to find a table in a restaurant.
- e. How to attract the waiter's attention
when he's busy.
- f. How to handle the problem of some-
thing spilled on the table or floor.
- g. The girl whose appetite is bigger
than her date's pocketbook.
- h. How to help a girl take off and put
on her coat in a restaurant.
- i. What to do when the check is in-
correct.
- j. How to tip the waiter.

3. Plan a series of demonstrations on
the topic *School lunchroom pests we
could do without*:

- a. Buzz, whose sprawling feet trip pas-
sersby.
- b. Sally de Vore, who wiggles in line
ahead of other people.
- c. Butch, who grabs the piece of pie
you were about to pick up.
- d. Alma, who doesn't clear up the mess
when she's through eating.
- e. Enid, who powders her nose and
combs her hair at the table.
- f. Whit, who reads at the table.
- g. Scoop Landis, who "slurps" up his
soup.
- h. Fritz, who talks and laughs too loudly.

4. Ask each student to write out
some question which deals with dining
in a restaurant and to which he would
like to know the answer. (Example:
Should a fellow ever expect a date to
pay for her own meal?) Appoint a
committee to read the best questions in
class and discuss the answers.

5. Ask some home economics majors
to set a table in the front of the room
and explain how and when to use the
silverware, the fingerbowl, etc.

6. Invite students to recall "My most
embarrassing moment in a restaurant."

7. Ask your school librarian to place
on a special shelf all the etiquette books
which have special sections on dining
in a restaurant. In class, review briefly
the contents of these special sections.

Letter Perfect (p. 11)

Aims

To show students how to write a
letter of complaint; to show how to
answer a letter of complaint.

Check-test Questions

What would be a suitable, direct-
approach first sentence for Miss Sharp
to use in her letter of complaint to *Spot
Magazine*? What facts should Miss
Sharp include in her letter? When you're
writing a letter of complaint, why
should you be sure to tell a firm what
action you wish them to take? Why is
it better to send a personal letter rather
than a form answer to a letter of com-
plaint? What positive action can a firm
take to please a customer before an-
swering a complaint letter? What ex-
planation should a firm give?

Student Activities

Make outlines for letters answering
the following letters of complaint:

1. Mrs. Jeffries ordered a garbage
can and the store delivered two garbage
cans.

2. Mrs. Hill ordered a black hand-
bag and received a brown one.

3. Mrs. Arnold ordered some kitchen
curtains a month ago, but they never
came. She wants her money back.

4. Mrs. Snow doesn't like the green
draperies that she ordered. She wants
red ones now. (The store has no red
ones.)

5. The lens was missing from the
movie projector that Mr. Ennis bought.
He wants one sent to him immediately.

6. Alma Johnson ordered her photo-
graph done in pastel tint instead of in

Coming—Next Three Issues

December 15, 1948

Major article: Planning a party.
 "How to —" Series: Play word games.
 Critical Judgment Series, No. 11: Editing the film.
 Letter Perfect: Letters of invitation, acceptance, regret; thank-you notes.
 Reading Series: Facts and opinion; quizzes.
 Dear Joe — from Julie; School assembly manners.
 Practice Makes Perfect: Grammar, spelling, usage, Christmas crossword puzzle.
 Also, a Christmas short story and other Christmas features.

No Issues—Christmas Holidays

January 5, 1949

Major article: Writing speeches.
 "How to —" Series: Take notes.
 Critical Judgment Series, No. 12: Movie censorship.
 Letter Perfect: Student contest.
 Reading Series: The author's point of view; quizzes.
 Dear Joe — from Jane; Jealousy; "keeping up with the Joneses."
 Practice Makes Perfect: Grammar, spelling, punctuation, word games, etc.

January 12, 1949

Major article: Making speeches and assembly announcements.
 "How to —" Series: Study.
 Critical Judgment Series, No. 12: Student-written movie reviews.
 Letter Perfect: Writing telegrams.
 Reading Series: Generalizations; quizzes.
 Dear Joe — from Jerry: Clock-watchers.
 Practice Makes Perfect: Grammar, spelling, usage, crossword puzzles, etc.

black and white. She's sending it back by return mail.

Movie Music (p. 12)

Aims

To show how appropriate music is chosen for movies; how music is synchronized with the rest of the picture; to give yardsticks for the critical evaluation of music for movies.

Discussion Questions

How does music help create the mood for such a picture as *The Lost Weekend*? Why does a music director wait to compose his compositions until the picture has been completed in the rough? Do you believe that the music for an ordinary movie should be noticed by the audience? Or do you believe that it should be played in such a way that the audience is not conscious of the music by itself? What is background music? What is the one-theme picture? What is "Mickey Mouse" music? What is the multi-theme approach? According to Dr. Rozsa, what films have outstanding music? Which films would you choose for their outstanding music? Why? Dr. Rozsa says that films are

doing more to elevate musical taste than any other art? What does he mean?

Food for You (p. 14)

Aims

To explain why people should eat balanced meals; to tell what makes a balanced diet.

Student Activity

Make a chart with spaces in it for three meals a day for a week. Down the left side, write the days of the week. Across the top, write *breakfast*, *lunch*, and *dinner*. In the squares write what you eat.

Compare your chart with the foods contained in the seven basic food groups. Write on your chart with red pencil what foods you should also have eaten in order to have had a well-balanced diet.

Behind the Wheel (p. 28)

Aim

To describe the part-time and career jobs available to truck and bus drivers.

Check-test Questions

What part-time jobs for drivers did Hap name? What career jobs for driv-

ers did Sandy list? What previous business experience had Keith had before he started his own trucking business? What qualifications are necessary for truck drivers? Why do some delivery jobs require a knowledge of salesmanship? What are some of the records that drivers must keep? Where can drivers who own their own trucks find jobs?

Student Activity

Interview as many students who have part-time driving jobs as you can. Ask them about hours, working conditions, qualifications for their jobs, wages, etc. Report your findings to the class.

Answers to "Test Your Reading Skill" (p. 18)

Freeze the Ball: I. 1-F; Speed pointed out honestly that they could have beaten Batson's zone defense if they'd organized themselves to play a smart game. 2-T. 3-F; Speed told the boys to play a careful game, make smooth passes, and take no chances on shooting for baskets. 4-F; Coach Rockwell did back up Speed's advice, but he warned the boys not to take heavy shots, and to avoid dribbles because these might allow Parkton to seize the ball. 5-T. 6-T.

II. 1-b, 2-c, 3-a, 4-b, 5-c, 6-c.

Answers to "Practice Makes Perfect" (pp. 19-22)

Watch Your Language! 1-C; 2-W, me; 3-W, him; 4-W, her; 5-W, Lie; 6-W, me; 7-W, we; 8-W, I; 9-W, were; 10-W, her; 11-C; 12-W, me; 13-W, is; 14-W, were; 15-W, leaves; 16-W, he; 17-W, well; 18-W, are; 19-W, as; 20-W, sweet; 21-W, were; 22-W, better; 23-W, me; 24-W, he; 25-W, I.

Are You Spellbound? 1-W, Divide; 2-W, licorice; 3-W, Divine; 4-W, hundred; 5-W, introduce; 6-C; 7-W, modern; 8-C; 9-W, perspiration; 10-W, pattern.

Sign Language. (1) Mrs. Jones (*comma*) the parrot has died. (2) I like Jim (*comma*) our captain (*comma*) very much. (3) Dobbin (*comma*) our old horse (*comma*) doesn't dare go near the glue factory. (4) Have you tasted that new bubble-gum (*comma*) *Blurp*? (5) Don't worry. I'll phone him (*comma*) Jim.

Answers to Crossword Puzzle (p. 22)

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Practical English

DECEMBER 8, 1948 • VOL. 5, NO. 11 • A SCHOLASTIC MAGAZINE

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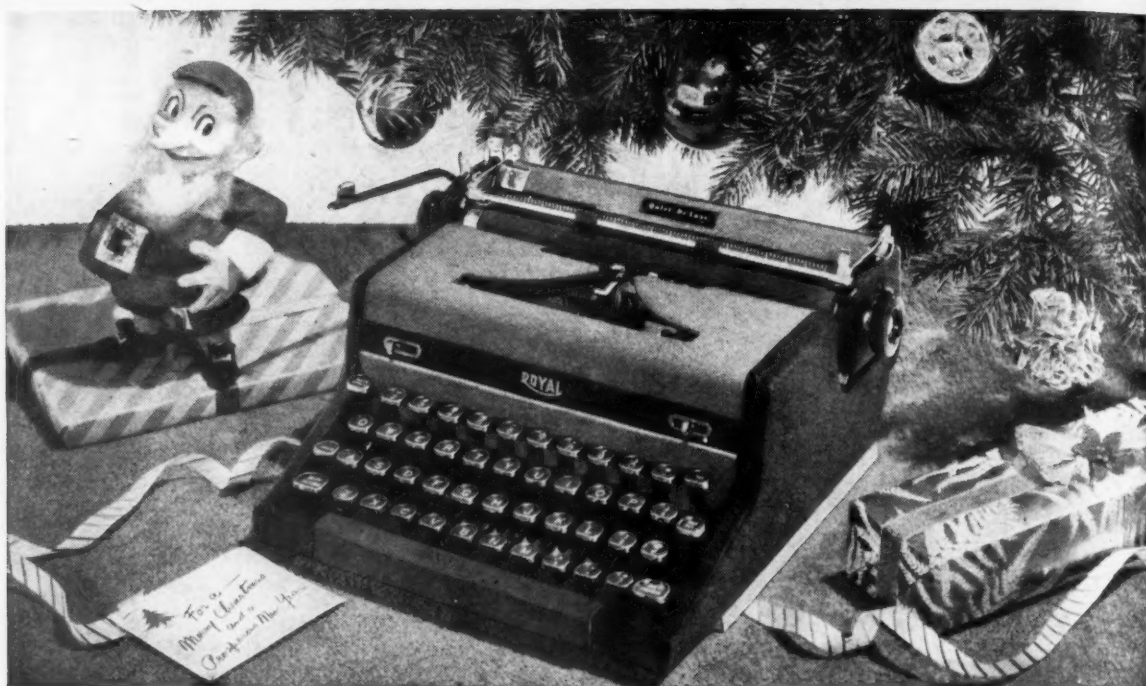
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COVER STORY, p. 5

DINING AT A RESTAURANT, p. 7



FIRST TIME UNDER ANY TREE...

The new Royal Portable!

THERE'S NEVER BEEN such a typewriter in all the years of Christmas giving!

For there's everything new and different about the new Royal Portable. Everything better.

There's sweeping new beauty throughout. A bold streamlined look that says: "Here's the world's first truly modern portable typewriter!"

And there are amazing new features. Revolutionary features like:

FINGER-FLOW KEYS...designed to cradle your finger tips. Keys that are shaped to the contour of your fingers. Exclusive with Royal, these keys, and Royal's fully-standard "office typewriter" keyboard, give easier, faster, more accurate typing!



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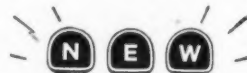


To these Royal features, add "Magic" Margin!

These time-saving, work-saving wonders go hand in hand with the famous "Magic" Margin—the exclusive Royal device that sets your margin in a split-second!

And these are only a few of the outstanding features of the new Royal. Only a few of the reasons why the new Royal Portable makes the perfect Christmas gift!

Available in two models: Quiet De Luxe and Arrow. See them at your dealer's now—put the new Royal Portable at the top of your list!



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The World's First Truly Modern Portable Typewriter

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Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses. Published Weekly During the School Year

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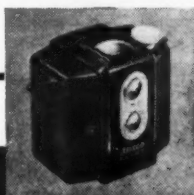
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How to WIN \$50 just by pushing a button!



by Ken Johnson



Kenneth Bell (of Detroit) entered this picture in the Scholastic Photography Awards last year—won a two-year scholarship at a photography school.

This is one of the times when I wish I were about 18 years younger.

For any one of you guys and gals up through senior high can enter a picture in the Scholastic-Ansco Photography Awards and win yourself as much as \$50 just by pushing a shutter button.

Take a squint at all the prizes. \$25 first prizes—13 of them. \$15 second prizes. \$10 third prizes. Plus having your winning picture exhibited in New York City. Plus a chance at winning 3 scholarships.

And, as if that isn't enough, I'll see (personally) that Ansco doubles any prize money you get, provided you take your prize-winning picture on

Ansco Film.

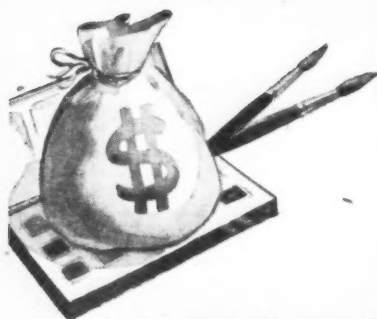
But as far as I can see, you just naturally have a better chance of winning if you use Ansco Film. For Ansco has an "extra margin of safety" that helps you get a better picture, even though you may make small exposure errors.

It's the "all-weather" film. You can use it on sunny, cloudy, even on rainy days.

As I said, you get a better chance of winning a prize—and your prize is twice as big if you use Ansco Film when you enter the Scholastic-Ansco Photography Awards. Write Scholastic Publications, 7 East 12th Street, New York, N. Y. for full details.

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\$15 extra... for the winners of any of the 1st prizes whose work was done on Strathmore.

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\$5 extra... for the winners of any of the 3rd prizes whose work was done on Strathmore.

What's more... each cash prize winner and each honorable mention winner will receive a packet of Strathmore papers, with value over \$5.

Total number of possible extra awards 320

Total value of possible extra prizes \$2920

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STRATHMORE
Artist Papers & Boards
Strathmore Paper Company
West Springfield, Massachusetts

Say What! ? You Please!

... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12th St., New York 3, N. Y.—*The Editors*.

Dear Editor:

May I offer my congratulations on your most interesting article, "My Trip on the C. & O." (Nov. 3). Perhaps I am a bit prejudiced by the fact that I lived, until a year ago, in Clifton Forge, Va., and made the trip from Clifton Forge to Detroit some seven times. However, I think all readers agree on the importance of such educational trips, and this article certainly did its part in promoting them.

I noticed one mistake. In the next to the last paragraph, the author says that the passengers from Roanoke got off at Clifton Forge to catch another train home. The fact is that going from Clifton Forge to Roanoke by train is almost unheard of. It can be done by going from Clifton Forge to Lynchburg, then changing again in Lynchburg for Roanoke. But I think it more likely that the passengers simply took the bus direct from Clifton Forge to Roanoke. I would be interested to know whether I am right on this.

Charles T. Magee
Mt. Clemens, Michigan

You are right, Charles. The most practical way of getting to Roanoke from Clifton Forge is by bus.—*Ed*.

Dear Editor:

Our class liked your "Let's Get Organized" article (Sept. 29). It helped us tremendously.

Paul Odle
Yukon (Okla.) H. S.

Dear Editor:

What happened to "Boy Dates Girl" in the Nov. 3 issue? I hope you aren't going to cut out this feature, as I enjoy it very much.

Theo Davis
Lynwood, California

Once a month or once every six weeks, Gay Head turns the tables on

her "Boy Dates Girl" readers and has them answer questions of interest to teen-agers on a page called "Jam Session." The Nov. 3 issue was one of those in which "Jam Session" took the place of "Boy Dates Girl."—*Ed*.

Dear Editor:

The questions put forth to teen-agers in "Jam Session" are excellent. Most of the answers your readers give to Gay Head's questions get right down to the point. Some opinions are excellently presented and show much forethought. By reading the many different opinions on this page, teen-agers can find out what's wrong with their own ideas.

Robert Majak
St. Mary's Academy, Dunkirk, N. Y.

Dear Editor:

Orchids to you for the excellent short story, "Your Heart's Out of Order." (Nov. 3). I thought the heroine was typical of teen-age girls. A few of us don't take our boy-problems quite so seriously, but most of us do.

Norma Thomas
Louisville, Kentucky

Dear Editor:

Every four years most of the citizens of the U. S. are granted the privilege of electing a President. But there is a group of people who cannot vote—they are the residents of the District of Columbia. In time of war, the men of Washington, D. C., join men from all over the country to fight for democracy; yet these men are prohibited from voting.

Why must we be denied a right which all other citizens are granted under our Constitution? It is not up to the residents of Washington, D. C., alone, but to all the citizens of the U. S. to ask for an amendment to the Constitution to give Washington citizens the right to vote.

John Parsons
Roosevelt H. S., Washington, D. C.

Dear Editor:

I think "Jam Session" is one of your best features. Let's have bigger and better "Jam Sessions!"

John White
Anderson County Training School
Pendleton, S. C.

ON THE SIDE

OUR FRONT COVER. Ingrid Bergman receives our Movie-of-the-Month Award for *Joan of Arc*. (See "Following the Films" in our November 10 issue.) The Editor-in-Chief of *Scholastic Magazines*, Kenneth M. Gould, made the presentation.

The question of *how many* and just *which* staff members should accompany Mr. Gould—and meet Miss Bergman—caused turmoil in our offices. Several bold males offered to relieve the Ed-in-C of his duty. The Ed-in-C smiled and politely—but firmly—refused all such offers. He and this P.E. reporter (female) would do the job.

We arrived on a certain floor of the RKO building at the appointed hour. The broad smiles on the faces of the people already assembled were a giveaway that this was The Place. We gave the password and filed into a small room—and there she was!

Ingrid Bergman is tall and radiantly healthy. Her face has the high color most of us get only after shovelling snow in zero weather.

Miss Bergman was calm, poised, and gracious. We asked how she kept from falling into the pattern of the typical Hollywood star. She laughed and answered modestly that she had never tried to be different. She had tried always to be herself.

"Before I returned to Sweden this summer," she said, "my friends there were sure that nine years of success in this country would have changed me. But they had to admit that I was just as I was when I left—except a little more mature, I hope," she added with a smile.

We asked about her role as Joan. "Joan's a part I've always wanted to play—Joan the peasant girl who goes to the splendid court of France and remains herself. She is always straightforward in her purpose—led by a faith so deeply sincere that it is miraculous."



The interview and picture-taking were over. The Ed-in-C led the way to the hall and into an elevator marked UP, instead of DOWN.

—MAC CULLEN

Teller of Tall Tales

—Carl Carmer, author

WOULD you believe that a man crawled safely between the hoofs of a 20-mule team? That's a tall tale. But when I was a kid, a Civil War veteran told me how *he* did it! From people like this, author Carl Carmer gathered his well-known folk stories, published in *Stars Fall on Alabama* and *Listen for a*



Lonesome Drum. Carmer is also a poet, novelist, editor of the "Rivers of America" book series, and author of a recent book on civil liberties, *Rights of Men*.

"I became interested in people when I was a kid and went visiting with my father on Sundays," Mr. Carmer told us genially. "Father liked old timers who had many experiences to narrate. I sat on cracker barrels and kitchen stools listening."

"I didn't think much about these tales when I was in Dansville (N. Y.) High. I planned to become a lawyer. I was interested in English because my mother was an English teacher. My father was superintendent of schools. I won a prize for an essay during my junior year in high school. And I read a good deal—G. H. Henty's stories, Shakespeare, Dickens, Hawthorne, Thackeray, and others."

"When did you decide to become a writer?"

"When I sold six poems to *Poetry* magazine for 25 dollars," Mr. Carmer chuckled. "But that was after I'd graduated from Hamilton College (Clinton, N. Y.), and had become a professor of English (at the age of 33) at the University of Alabama. Up to that time, I'd been writing poems only about my own feelings. Magazines didn't buy my poems until I began to write about other people and things."

"Alabama fascinated me. I went to fiddlers' conventions, to baptisms at the Yellow Creek, to all day sings 'with dinner on the ground.' I wrote poems about folk tales of Alabama, like the story of the pig that chased a man up the hill right into the big yellow moon on the top."

"When I sold my six poems, then and there I decided that I was a successful writer. I packed up, went to New Orleans, got a job as a newspaper reporter on the *Morning Tribune*—and was fired a year later. The only satisfactory reporting I did was on the Mardi Gras. I used all the adjectives in the book describing how 'last night in oriental splendor the gorgeous queen with her golden hair and shimmering golden gown rode on her jeweled throne. . . . I've used as few adjectives as possible ever since. My writing is lean now, and I'm sure much better.'"



HE PULLS THE PLUG ON POWER

*The Story of
Bryce Wyman*

BRYCE Wyman is one man who plays guardian uncle to a mighty big baby—the high-powered electric circuits that are the pulse of American industry.

When lightning strikes, or insulation fails and causes a short circuit, currents of thousands of amperes rush over the power lines from all the system's generators. Bryce's job as design engineer for power circuit breakers is to see that the circuit is broken in a fraction of a second before vital equipment is damaged by the heat from that unbridled, runaway power.

Bryce found his way to General Electric's Philadelphia plant and his specialty through materials testing, power transformers, and turbines. Now his boyish grin is testimony to the satisfaction of the years of achievement behind him and a bright future ahead. *General Electric Company, Schenectady, New York.*



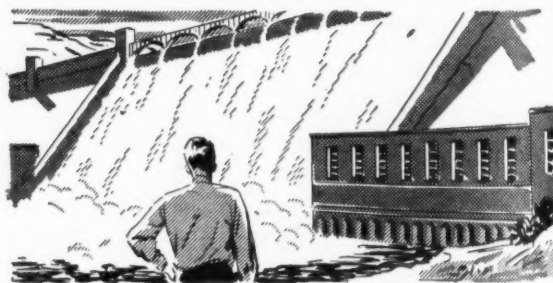
Bryce was born on a small farm in Nebraska. By the time he started school he was driving his father's tractor. The years passed quickly for a boy active in Scouting, sports, and study. It was during his third year in high school that his physics course suggested electrical engineering as a career.



Variety was the keynote then—different jobs in different places. While he was working at the plant in Pittsfield, Mass., Bryce met Dorothy Boos—and the boy from the plains of Nebraska learned to ski. Before long Dorothy was Mrs. Wyman.



That meant college, and hard work to earn money at assorted jobs. One was the mapping of all high voltage power lines in Nebraska. Another was a study of the city of Lincoln's traffic flow. As soon as he was graduated, Bryce joined General Electric as a Test Engineer.



Since then, as he has grown into bigger jobs, Bryce has kept studying—business and economics as well as engineering. A recent highlight in his "education" was a trip to study the giant electric installations at the famous Grand Coulee Dam in Washington.

GENERAL  ELECTRIC

Dinner at Eight

JILL HAZLITT shuddered. The tires of Chuck Richards' jalopy squealed as Chuck brought the car to a trigger stop in front of Myra Ludlow's house.

"I'll blast Myra into a little speed," Chuck said to Jill and her date, Dick Sasser, as he pounded on the horn. "I'll be back in a flash—with a sash," he added as he hopped out of the car and made a flying leap for the Ludlow's front porch.

Chuck stabbed the doorbell two shorts and one long, pushed his hat on the back of his head, and gave a shrill whistle, which was intended to bring Myra on the run.

Seated on the living-room sofa a few minutes later (Myra hadn't been ready when Chuck arrived and her father had answered the doorbell), Chuck chewed his fingernails.

"You Fred Richards' boy?" Mr. Ludlow inquired, looking over the paper.

"Yup!" Chuck replied.

After twenty minutes, ten "Yups," and five "Nopes" from Chuck, Myra appeared, wearing a slinky black satin dress, jingling half a dozen costume bracelets, and carrying a basket-like pocketbook decorated with artificial flowers.

"Hi, Myra," Chuck said. "Grab your coat and let's take off."

"Don't forget to be in by twelve, Myra," Mr. Ludlow warned.

"Oke doke!" Chuck nodded.

Best Foot Forward

Let's go back to the beginning now—to where Chuck calls for his date, Myra, whom he's taking to the Rose Room of a downtown hotel for dinner and dancing. Both Chuck and Myra could improve their dating manners.

1. *Announce your arrival without fanfare; this is a date, not a circus!* Don't furnish a side show for Myra's family and the neighbors by honking the horn or leaping up porch steps. If you must bolster your courage, whistle softly, not shrilly. Firmly press the doorbell *once*; wait quietly.

2. *"Sell" yourself to the family.* Mr. Ludlow was trying to be friendly and put Chuck at ease. (Also, he may have been "sizing up" Chuck to see whether Chuck is the sort of fellow Myra should



be dating.) Reply to Mr. Ludlow's questions respectfully ("Yes" or "Yes, sir"; "No" or "No, sir") and tell him a little about yourself. ("Everybody says Dad and I look alike, but we're different in other ways. Dad's favorite sports are hunting and fishing; I go for baseball and golf.") Also, do your part in making conversation. ("What's your favorite sport, Mr. Ludlow?") Your most innocent question, of course, may lead to a lengthy lecture on youth, taxes, or politics—but *listen!* You aren't going anywhere until Myra arrives, and you might learn something from Mr. Ludlow.

3. *Never keep a date waiting.* If Chuck says he'll call for you at 7:30 p.m., Myra, *be ready*. If you think that boys are favorably impressed with how long it takes you to dress for a date, think again! Besides, in being late, you're missing a good opportunity to promote "friendly relations" between Chuck and your parents. Meet your date at the door and ask him to come in and "speak" to your family. If this is a double-date occasion (and your "double" is waiting in the car), you have a good reason not to delay your departure more than a few minutes; but in that few minutes you can guide the conver-

sation so that Chuck will make a good impression on the folks at home.

4. *Dress in good taste, never conspicuously in order to attract attention.* Chuck's clothes are right—a neatly-pressed dark blue suit, white shirt, and maroon-striped tie. Myra is dressed conspicuously in her slinky black formal, jangling bracelets, and basket-like pocketbook. She should take a tip from Jill who's wearing an informal "party" dress of light blue crepe. Her only ornaments are a string of pearls around her neck and a gardenia in her hair. Her black gloves match her pocketbook, shoes, and coat.

5. *Help a lady.* The command, "Grab your coat . . ." is hardly flattering to your date, Chuck. That's your job—to help Myra put on her coat, as well as to open doors and give her a hand in getting in and out of automobiles and buses.

Table for Four

"Let's check our hats and coats at the checkroom here," Dick suggests to Chuck as the foursome approach the entrance to the Rose Room of the Hotel Blake. "Shall we check anything for you?" he asks Jill and Myra.

"No, thanks," Jill responds. "Myra and I will take our coats with us."

"I made a reservation by telephone this afternoon," Dick tells the head waiter. "My name's Sasser, Richard Sasser. Table for four, please."

The two girls follow the head waiter into the Rose Room and the boys bring up the rear. The head waiter helps Myra to be seated and to take off her coat, while Dick helps Jill.

"Isn't this won-der-ful?" Myra exclaims, glancing around the room and at the orchestra on the platform. "I'm so excited, though, I'll probably use an after-dinner coffee spoon for a soup spoon!"

Everyone laughs agreeably. "All I know," Jill says, "is that, when it comes to silverware, you start at the outside and work in."

Careful Now!

"We'd better order now," Dick suggests, beckoning to the waiter to bring menus, "and I'll tell the waiter to serve dinner between dances. What shall we have?"

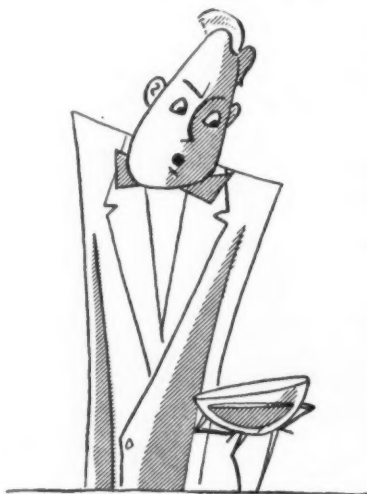
Jill glances at the menu the waiter has placed before her.

One section is marked *table d'hôte dinners*. This means that for a fixed price—listed alongside the main course or *entree*—you'll receive an appetizer, like tomato juice or fruit cup, a main course of meat or fish and vegetables, bread, dessert, and a beverage. On some *table d'hôte* dinners, soup and salad are also included.

The menu also shows an *a la carte* listing. Under this heading, each dish is priced separately. The portions are larger, but the cost is considerably higher. A full *a la carte* dinner, complete with every course, would be about twice as expensive as a *table d'hôte* dinner. (If you really prefer a main dish listed on the *a la carte* side of the menu, you might settle for ordering only a main dish, a beverage, and perhaps a dessert.)

Dick takes the lead in ordering. "How about the fruit cup, Jill? Also, I notice there are breaded veal cutlets on the menu tonight—under *entrees*."

Jill immediately recognizes this sug-



gestion as her cue to the price Dick, her date, expects to pay for dinner. She knows it doesn't mean that she *has* to order veal cutlets; but if she is to be considerate of her date's pocketbook, she should choose a main dish in the veal cutlet price range.

"The fruit cup suits me fine," Jill replies, "but I think I'd prefer liver and bacon as a main course."

"Good enough. Since there are four of us, perhaps we'd each better give the waiter our orders," Dick suggests. "Let's start with you, Jill."

(If Jill and Dick were dining alone, Dick would have asked Jill what she wanted and then given her order to the waiter, along with his. But when more than two or three people are concerned, it's less confusing to have each give his or her own order to the waiter.)

When the waiter has written down their choices of appetizers, meats and vegetables, and beverages, Dick says to him, "We'll order dessert later." Then he turns to Jill, "Let's dance, shall we?"

"I'd love to," Jill agrees.

Dick quickly rises and moves towards Jill in order to pull the chair back as she rises. Jill smiles and says, "Thanks," and the two of them walk to the dance

floor together. As they walk through the narrow passageway between tables, Dick lets Jill precede him.

Goodnight All!

As expected, it turns out to be a wonderful occasion—soft lights and sweet music, dancing and dining on good food. There is only one slight mishap. Myra, in the excitement of describing a new Ray McKinley record, overturns her glass of water. But Dick lulls Myra's panic by saying calmly: "You didn't get any on your dress, did you? That's good. Here, I'll call the waiter and he'll bring a clean napkin to cover the 'swamp' in the middle of the tablecloth."

When they have finished dinner and had several more dances, Dick beckons the waiter to the table and asks, "May I have the check, please?"

Jill thinks it would be polite to let the boys "settle up" without hers and Myra's presence, so she beckons to Myra and then says to the boys: "Will you excuse us? We'll meet you outside near the check room."

The boys rise as the two girls leave the table and head for the powder room.

When the waiter presents the check, Dick carefully tallies it to make sure that no mistake has been made either in the price of the dinners ordered or in the addition.

Chuck pays Dick his share of the check and Dick leaves the total amount for the check, plus a tip of fifteen per cent of the check, on the small tray on the table.

(Dick leaves more than the usual ten per cent tip because at this dinner dance they have required service over a longer period of time than is usual for dinner.)

The fellows also tip the checkroom girl (the usual amount is ten cents to a quarter) and then meet the girls, ready to depart.

"Well," Myra says laughingly when they are seated in the car, "except for my 'slip-of-the-hand' with that glass of water, all went well."

Chuck winks at Myra. "However, I'll have to admit that I had an uncertain moment about that bowl of water the waiter served at the end of the meal. What was I supposed to—"

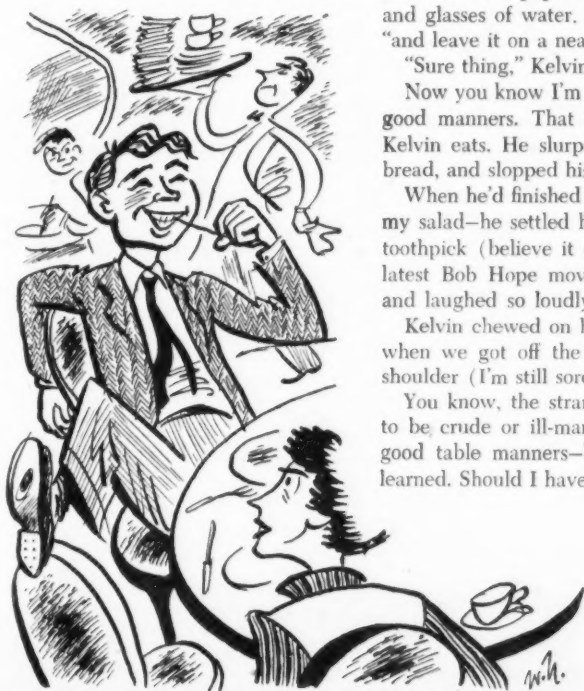
"Oh, you mean the finger bowl!" Jill laughed. "You were supposed to dip the tips of your fingers into the water, the better to clean them, my child."

"Hmmm. I see. Well, I couldn't make up my mind whether to drink the water or wash my face in it, so I just sat and stared at it until the waiter took it away."

"He's heckling you, Jill," Dick comments. "You know his sort—anything for a joke, chum."

CAFETERIA

Jerry



The Latins

Had a Word for It!

IT WAS a fine sunny morning, and Mr. Stoestad felt pleased with life as he strolled down Main Street. Mr. Stoestad was no stranger to the town; he'd lived there for ten years. Many people greeted him as he walked along.

"Good morning, Mr. Stoestad," called Mr. Brown as he hurried to the bank.

"How are you, Mr. Stehstah?" trilled Mrs. Smith, smiling over her bundles.

"Nice to see you, Mr. Stuhsted," sang out Miss Jones as she parked her car.

Fortunately, Mr. Stoestad was a very good-natured gentleman. Otherwise he might have developed an ill-natured scowl before he reached the corner. In the course of one block, three people—whom he'd known for years—had pronounced his name differently. And they'd all *mispronounced* it! The correct pronunciation of Mr. Stoestad's Norwegian name wasn't difficult. It involved using the "u" sound which we find in our word "urn" and dropping the final "d." Result: STUH-stah.

Don't shy away from trying to pronounce foreign names and phrases. It just requires opening up your mind and limbering up your tongue to accept new sounds.

Once you're over that hurdle, you'll stop stammering over French, Italian, and German words on menus. You'll stop stumbling over Chinese, Belgian, and Spanish place-names during current events discussions. You'll stop blushing over famous historical and legendary names when you make oral book reports.

Try Your Luck

What's so difficult about pronouncing *ad infinitum*? Go on—try it. Ten to one, you'll come up with add-in-fi-NEYE-tum. Ten silver dollars—you're absolutely correct. Now that you're on speaking terms with the phrase, add it to your vocabulary. It's a useful Latin phrase meaning "to infinity" or "without limit."

The ancient Latins bequeathed many other handy phrases to our language; and—bless them—their pronunciation was very close to our own. But don't

take our word for it. Try your tongue on these Latin phrases. Then check your guesses against the answers at the end of the article. (But don't dare to use them until you check their definitions in the dictionary!)

<i>cum laude</i>	<i>vice versa</i>	<i>in re</i>
<i>de facto</i>	<i>ex libris</i>	<i>per se</i>
<i>de jure</i>	<i>per capita</i>	<i>in toto</i>
<i>pro tem</i>	<i>status quo</i>	<i>finis</i>

Rules of Tongue

But let's face it—French, Spanish, German, *et cetera* (don't overlook that one!), don't come as close to English pronunciation as Latin does. So the Latin rule about taking a chance doesn't apply to them. Fortunately you can follow several other foolproof rules.

Ask an authority. An authority is not anyone who happens to be on hand at the moment. An authority is someone who knows his subject inside out. An Italian waiter is an authority on pronouncing an Italian dish listed on a menu. Your French teacher is an authority on pronouncing a French phrase found in a short story.

Check a reference book. All standard dictionaries list many foreign words which have been adopted by the English family. Atlases and encyclopedias include the pronunciations of foreign cities. Many books include glossaries, which are very brief dictionaries giving definitions and pronunciations of the foreign words used in the text.

Best of all, **become familiar with the pronunciation rules of many different languages.** You'll find such a set of rules in the very first lesson of any foreign language primer. Perhaps you're reading a novel about Napoleon. You may have no desire to learn to speak French, but you'd feel more at home with the French words in the novel if you could pronounce them. So why not browse through Chapter One of a French primer?

We can't present you with Chapter One information right here. It's up to you to find it. But here's what we're doing instead. You'll find below a list of French terms which you'll keep meet-



Jefferson Machamer, McNaught Syndicate, Inc.

"You said *Pass de Ducks!* Could you mean the perfume *Pas de Deux?*"

ing in conversations, novels, articles, and menus. You'll find next to each an explanation of its pronunciation. Study them carefully; study them to get their pronunciation "down pat," and also to get a feeling for French. (Here again, don't consider your work complete until you've tracked down the definitions.)

a la mode—ah la MOHD (ah as in arm; a as in at; oh as in go)

savoir faire—sa VWAR FAIR (air as in care)

hors d'oeuvres—or DUH vr (uh as in urn)

au gratin—oh gra TAN. (N is not given the sound of our letter "N"; it simply signifies a nasal tone. As you say TA—as in ask—hold your nose; here you have TAN).

soufflé—soo FLAY (oo as in you)

s'il vous plaît—seel voo PLEH (eh as in get)

table d'hôte—TA ble DOHT (e as in infer)

fait accompli—feh ta kohn PLEE (Remember that nasal n; hold your nose as you say OH)

à la carte—ah lah KART

entree—AHn tray (Here you hold your nose as you say AH)

Answers to "Latin Quiz"

cum laude—kum LAW dee or kuum LOU deh (u as in up; uu as in foot; ou as in out; eh as in get)

de facto—dee FAK toh (a as in at)

de jure—dee JOO reh (oo as in food)

pro tem—proh TEHM (This is short for *pro tempore*—pro TEHM poh reh.)

vice versa—VEYE seh VUHR su (uh as in urn; u as in up)

ex libris—ehks LEYE bris (f as in fu)

per capita—per KAP I TUH (e as in infer; u as in up)

status quo—STAY tus kwoh

in re—in ree

per se—puhr see

in toto—in TOH toh

finis—FEYE nis



WAY BACK in August, Mathilda Sharp subscribed to *Spot*, the new all-picture magazine. At least Mathilda thought she did. She sent in a letter of request and a check for \$2.85 (special offer for 40 weeks).

In October, Mathilda received a mimeographed card acknowledging receipt of her order. Here it is, December 8, and she's yet to receive her first *Spot*. Mathilda decides to write a *letter of complaint*—something really “scorching.” Here's what she writes.

December 8, 1948

Gentlemen:

When I subscribed to *Spot*, I wasn't ordering it for a New Year's gift for myself. You certainly must have poor organization in your subscription department. You didn't waste any time cashing my check, though.

I wrote you about this matter more than two months ago and a couple of weeks later I received a mimeographed card thanking me for my subscription and containing a long number something like you see on convicts in the movies. That is not satisfactory, I assure you. When may I expect to receive the magazine?

Mathilda Sharp

A difficult customer, Miss Sharp. Not only difficult, but foolish. Let's see what mistakes she made.

1. *The letter isn't set up in good form.* How can it be a business letter without a complete heading, an inside address, and a complimentary close? Here's what Mathilda should have written:

33 Sourgrass Lane
Peekskill, New York
December 8, 1948

Subscription Department
Spot
412 Publishers Row
New York 17, N. Y.

2. *The letter lacks a direct, business-like approach.* No business firm likes delays in filling orders. When errors do occur, every effort will be made to correct them. Be polite, but firm. Don't waste space blowing off steam; use a direct approach. Plunge right in with *When may I expect my first copy of Spot?*

3. *The letter failed to give the facts necessary to trace the subscription.* A complaint letter shouldn't be a hit-or-miss proposition. The publishers won't

know what you're talking about unless you're definite.

Mathilda sent *Spot* her *letter of order* on August 27. She can discover this fact by looking in the check stubs of her check book. That long “prisoner number” on the post card, acknowledging receipt of Mathilda's order, is the subscription number for her order. She should help the subscription department by giving that number.

On one point Mathilda was right. She told exactly what she wanted—the magazine to start coming. She doesn't want her money back. That's important for the firm to know.

Check Mathilda's letter for errors in punctuation, sentence structure, paragraphing, and usage. The first sentence in the second paragraph is much too long and confusing. Make several sentences of it—using definite dates. What does Mathilda mean by *That is not satisfactory*? Does she mean receiving the card of acknowledgment? Or is she referring to the “prisoner number”? Would you put the last sentence in a separate paragraph? What would be a suitable complimentary close for Mathilda to use?

Quick but Careful

Mrs. Gunnison is furious. Her words curl the paper of her letter of complaint. Three weeks ago she ordered an end table from your store. It was to be a wedding gift for a friend. Her friend still hasn't received the table, and Mrs. Gunnison is embarrassed. That's a *mild* version of Mrs. G.'s complaint. And it's your duty to answer it.

You can tackle the problem in one of two ways!

(1) “Ho-hum, another complaint. Guess I'll send her Form Letter 2B.”

Form Letter 2B is probably a little gem which you cooked up when you first began handling complaints. You've used it dozens of times. (Why not? Isn't it purposely vague, so it might fit almost any situation?) After the heading and inside address, the letter reads like this:

Dear _____:

We are very sorry that you have not received the merchandise you ordered. As you probably know, new stock shipments are uncertain because of the current shortage of manufacturing materials.

Unfortunately, we can do nothing about the situation. We are therefore en-

closing a check to cover the cost of the item you ordered.

Yours truly,

(2) “Brother! Is she angry! Now what sort of a letter will pacify her and keep her good will?”

That kind of thinking gets you off to a flying start. Follow through with sound reasoning. Here's what you must do in your *answer to a letter of complaint*.

1. *Take positive action to give the customer satisfaction.*

Dear Mrs. Gunnison:

We checked immediately with our shipping department to find out why the end table, which you ordered for a wedding gift for Mrs. Amos Carter, hadn't been delivered yet.

2. *Explain why the shipment has been delayed.* Mrs. Gunnison deserves an explanation, not an excuse. Explain why the end table is not in stock. She wants a specific reason which applies to her own case. (She ordered a specially-built table and it hasn't arrived from the factory yet.) Omit vague, generalized excuses (shortage of materials, the times, etc.).

3. *Apologize and say the store is glad to make amends.* The store will be happy to return Mrs. Gunnison's money. Perhaps she hasn't time to shop for another gift. Send her a pleasant, cordial reply and maybe she'll be willing to wait until the table comes in. Give Mrs. G. the opportunity to make up her own mind.

Now you have a logical outline in mind. You can proceed to write a letter to Mrs. Gunnison, instead of copying Form Letter 2B to Irritated Customer.



George Clark in Chicago Tribune

“Today I typed a whole letter without a single mistake—and not one word from the boss about a raise!”



The "Peggy" theme by Hugo Friedhofer for *Best Years of Our Lives*.

MUSIC composer Miklos Rozsa, twice a recent Oscar-winner for film music, told me two incidents connected with the making of *The Lost Weekend* and *A Double Life* that show what music does for motion pictures.

"*The Lost Weekend* had all of us worried," he said. "Would the public take it as the studio intended—seriously? We wondered. On the first sneak previews we introduced the film with some old Gershwin sound tracks. (The picture begins in New York. When you think of New York, you think of Gershwin.) The audience laughed; then the laughter died away. We felt the embarrassment in their laughter. Gershwin music meant pleasure and excitement. So I wrote entirely new introductory music. This music said to the audience, 'You are about to see a serious picture about a serious problem.' With the new music there was no false lead, no embarrassment, no laughter.

"This picture," added composer Rozsa, "illustrates in other ways what music can do. Do you remember Ray Milland walking down Third Avenue as he starts out to pawn his typewriter? It is a long sequence without any dialogue. It could have been dull. With music, we went down the street with him. Because of the music, the audience knew how his brain worked on that long, painful walk. Music sustained that important section of the film."

In the Mood

A Double Life presented Miklos Rozsa with the same problem that confronted him in *Spellbound*; music to convey the tortures of mental unbalance.

"Shortly before the completion of *A Double Life* the director, George Cukor, came to me and said, 'Miklos, I want you to go with me to see a psychiatrist.' I at once protested that I felt perfectly well and didn't need to consult a psychiatrist. Then he explained. In the picture Ronald Colman plays the part of a famous actor who became mentally deranged—a paranoid. 'Before you write a note of music,' Mr. Cukor said, 'let us ask a psychiatrist what a paranoid would hear.' We did.

"As a result of that conference, I wrote in the chorus of voices repeating

the phrase from Shakespeare. Ronald Colman first hears the voices amid the hubbub of the reception. They return. They grow louder. Then the instruments pick up the phrases musically. Later, as his condition grows worse, the entire orchestra expresses the growing terror."

Miklos Rozsa must be a trial to the studio photographers. He arrived at his office for my interview in an overcoat green with age—the sort of garment you would hesitate to give to the Salvation Army. I soon found out why. He thinks, talks, and dreams music. Music is his life and has been since he first won honors for musical achievement in his native Hungary. He began composing for films in London. His pet project now is a summer music camp for promising young high school musicians in the mountains back of Los Angeles.

The Music Maker's Job

Composer Rozsa is on the staff of the music department at Universal-International Studios. Each major studio employs a director who supervises the work of eight to twenty composers, arrangers, and music directors. Each major studio also employs an orchestra. Independent film producers share the services of four other orchestras.

It would be pleasant to believe that the musicians play with added verve as they watch Rita Hayworth float by. Too bad. Beauteous Miss Hayworth has floated by some weeks before the director summons the orchestra to make the film track. At the very least you would think they might be permitted to look at Miss Hayworth on the screen while they serve up sweet music for her. Even this Hollywood denies them. At a recording session the musicians watch the director. He watches them and, over their heads, he sees Miss Hayworth on the screen as he "syncs" the score and the flickering image.

Supplying music for a film means solving a king-size jig-saw puzzle within a tight time limit. Usually the course of events shapes up like this: The producer calls in his music director and says, "We finish shooting *Sidewalk Angel* tomorrow. I promised the boss he could set the release date for March 1. That means we must hold the first sneak previews one month from now. You can have the recording studio for a week beginning three weeks from

Monday. Can you score the picture by that time?"

The music director throws up his hands in despair—and says "Yes."

The Theme's the Thing

After seeing a rough cut, the music director begins to compose themes to fit action or character. For *Best Years of Our Lives* Hugo Friedhofer composed the following: *Best Years* theme, *Boone City* theme, *Neighbors* (for the two families living next door to each other), *Wilma*, *Fred and Peggy*, *Peggy*, *Tool Shed* (a children's play song contrasting with Homer's despair climaxed by the smashing window) and *Nightmare* (for Fred's war dreams).

Now came the job of expanding and arranging and fitting these themes, plus background music, to the completed film. Friedhofer and three associate arrangers went to work. They used a detailed *cue sheet*. This sheet identified every shot in the picture and the length in seconds.

Next, the parts were copied for the large orchestra. Music director Friedhofer then summoned the musicians to the studio for rehearsals. For musicians, playing for films can be stupid work; in fact most of it is. They play snatches of music.

But director Friedhofer knows the purpose and place of every note. Now he is ready to record. From the podium he faces the orchestra and, beyond them, the screen. The film flickers on the screen as he directs the orchestra, matching music to action. In a sound-proof glass-enclosed booth, a recordist trained in music perfects the orchestra's balance. The sound registers on film track. At the same time engineers make duplicate recordings on big 16-inch discs. Mr. Friedhofer hears these at once "sync'd" to the film. If he doesn't like the result the orchestra plays again; if he does, they tune up for the next scene.

What Place Music?

There are two schools of thought in Hollywood about music's place in the movies. One holds that if the audience notices the music (except in musicals), then it is poor film music because it draws attentions away from the story. The other school declares that music should be recognized as an integral part of the dramatic process.

By William Dow Boutwell
Editor, *Scholastic Teacher*

Miklos Rozsa, firm believer in the second school, thinks music fulfills Wagner's grand objective. Wagner in his operas interlaced singing, playing, and acting into a welded dramatic whole.

Hollywood musical directors look with envy at the place great composers enjoy in the British and French film world. In Hollywood only composers Rozsa, Ernest Toch, Alex Tansmen, Eric Korngold, Castelnuevo Tadesco, and a few others enjoy music reputations beyond the films. But there is a trend. Listen for the music in *The Red Pony*. It is by Aaron Copland, one of the great American composers of our time. In Orson Welles' *Macbeth* you will hear music by Jacques Ibert, noted French composer.

Flame Under the Screen

You will find four kinds of music in Hollywood feature pictures, other than musicals.

First, you will hear purely background music in most low-budget pictures. You know the sort of thing; the violins shiver while the hero walks into the dimly lit alleyway where gangsters wait. Then there is that moldy old musical chestnut: the hero, with the help

of violins, enfolds the heroine in his arms. When he presses a kiss, he seems to push a musical button that sends the violins soaring up the scale, followed by the rest of the orchestra in what is supposed to be ecstasy.

Despite its strange antics, background music has value. "It is," says composer Aaron Copland, "like a flame put under the screen to warm it." That warmth melts many an audience to films that fail to stir them.

Second is the one-theme picture. For this the composer steals or writes a simple musical phrase. Remember that itchy little tune in *Life With Father*? If you see that picture again, note what the composer does with that one tune. He plays it brightly for happiness. He plays it down in the cellos for manliness. He makes it "pathetic" for the sad scenes. He walks with it, gallops with it, and makes love with it.

Third is what Hollywood calls "Mickey Mouse music." This is music that mimics the actors. It runs upstairs with that smirking little child actor. When she falls down, the music tumbles in a heap; a good place for both of them!

Fourth is the multi-theme approach as illustrated by music for *The Best Years of Our Lives*. For such pictures composers often dig deeply. For historical pictures they search for music of the period, for geographical pictures they seek examples of native or folk music. Before writing the new score for *Nanook of the North* (a documentary) Rudolph Schramm made a close study of rare recordings of Eskimo music.

"What films in your opinion have outstanding music?" I asked Miklos Rozsa. Speaking strictly off the cuff, he mentioned *Henry V*, *Odd Man Out* (William Alwyn) *Alexander Nevsky* (Prokofiev), *Adventures of Robin Hood*, *Kings Row*, *Deception* (Eric Korngold) and *Our Town* (Aaron Copland).

"What do you think of the recent film biographies of great musicians such as *Song of Love* and *A Song to Remember*?"

Rozsa looked pained. He deplored the trend toward changing true stories of famous composers; of giving Tchaikowsky a love affair he never had; of "Hollywoodizing" the life of Chopin.

"But," he added, "the films are doing more to elevate musical taste than any other art. As soon as people saw *A Song to Remember*, they swept the shelves clear of Chopin records. One shop in Los Angeles sold out its stock of 40 albums in two hours.

"When you tune in the radio, you tune in music you like. Normally you go to dance or concert halls to hear music you already know. Most Americans do not explore in music. When they come to *Song of Love*, they come to see Katherine Hepburn, Paul Heineid, and Robert Walker. Whether they want to or not, they hear the music of Schumann, Liszt, and Brahms. They discover new worlds of music. And so I believe the movies are doing more than any other force to expand musical horizons."

This is the tenth in a series of articles on "How to Judge Motion Pictures." Next week: Editing the Film.



RECORDING SESSION. Orchestra and pianist (at right) watch Robert Alda on screen (at left) as they record the music for *Rhapsody in Blue*.

Academy Award Winners — Music

Year	Best Musical Score	Best Scoring
1947— <i>Mother Wore Tights</i>	Alfred Neuman	<i>A Double Life</i> Miklos Rozsa
1946— <i>Jolson Story</i>	Morris Stoloff	<i>Best Years of Our Lives</i> Hugo Friedhofer
1945— <i>Anchors Aweigh</i>	Georgie Stollhoff	<i>Spellbound</i> Miklos Rozsa
1944— <i>Cover Girl</i>	Morris Stoloff Carmen Dragon	<i>Since You Went Away</i> Max Steiner
1943— <i>This Is the Army</i>	Ray Heindorf	<i>Song of Bernadette</i> Alfred Neuman
1942— <i>Yankee Doodle Dandy</i>	Ray Heindorf Heinz Roemheld	<i>Now Voyager</i> Max Steiner
1941— <i>Dumbo</i>	Frank Churchill Oliver Wallace	<i>All That Money Can Buy</i> Bernard Hermann
1940— <i>Pinocchio</i>	Leigh Harline Paul J. Smith Ned Washington	<i>Tin Pan Alley</i> Alfred Neuman
1939— <i>The Wizard of Oz</i>	Herbert Stothart	<i>Stagecoach</i> Frank Harling Richard Hageman John Leipold Leo Shuken

By Ann White

COME AND GET IT!

"**V**EGETABLES? Sure I like them—so long as they're all French fried potatoes!"

That's Bill Brown talking. The lunch-room gang howls with laughter at his imitation of a rabbit nibbling a lettuce leaf.

But the gang often has to eat lunch without Bill. He doesn't seem to have much resistance and he's frequently home with a cold.

Sally Smith is considered the glamour girl of the junior class. Her dead-white skin and the shadows under her eyes make her look intriguing.

But Sally's dates don't seem to ask for return engagements. She gets tired and irritable after a little while, and the evening usually ends up in an argument over nothing at all.

It probably never occurs to Bill that his opinion of "bunny foods" may have something to do with his low resistance. Nor does Sally ever think that her pallor, her shadowed eyes, and her "sensitive" nerves may be not glamour, but signs of malnutrition.

Yet both Sally and Bill will tell you they eat well. What they really mean is that they satisfy their appetites, and there is a big difference between eating just to fill your stomach and eating to build health and vitality. Let us examine that difference by following our friend Bill through a typical day's meals.

At breakfast, Bill is in a rush to get to school on time. He downs a couple of slices of toast and a cup of coffee, then dashes off. At noon Bill wants something hot, so he orders mashed potatoes, creamed corn, and spaghetti. He tops it off with chocolate cake and washes it down with a bottle of soda pop.

After school, Bill has a yen for more food and buys a candy bar. When dinner-time comes, Bill helps himself to meat, potatoes, bread and butter, and a generous slice of pie. Before bedtime, Bill is hungry again, so he finishes the rest of the pie and drinks a glass of milk.



That's the way Bill eats, day in and day out. He may vary the foods a little, but the general pattern is the same.

Now, there's absolutely nothing wrong with any of the foods Bill eats. Each one has a rightful place in the diet.

What, then, keeps Bill's resistance low and makes him feel tired even though he gets enough sleep? The answer lies in the foods Bill *doesn't* eat!

Yes, what you don't eat may often have as profound an effect upon your health as what you do eat!

To grow in good health, your body requires certain food factors. It needs proteins, fats, sugars, starches, vitamins, and minerals. Each of these factors has a special job to do.

When you eat an orange, some of the Vitamin C it contains is rushed to your gums to keep them firm. When you drink milk, the calcium in it travels to your bones and teeth to help them grow straight and strong, and to your

nerves to keep them alert and calm.

But just as you can't make a silk purse from a sow's ear, so your body cannot get vitamins, minerals, or other essential nutrients from foods which don't have them to begin with.

A steaming bowl of spaghetti, for example, is a tempting dish. It tastes good and it gives you plenty of calories for energy. Yet spaghetti can't give you Vitamin C or Vitamin A, which you would get from a piece of fruit.

To be sure you are getting all the nutrients you need, you must balance your day's eating. Thus, what is lacking in one food is made up by another.

There's nothing complicated about balancing foods. You don't have to know all about food chemistry to do it. Foods fall into easily identified groups. The basic food groups—popularly known as the Basic Seven—are

Milk and Milk Products. This includes milk in any form and all kinds of cheese. You need a quart of milk a day until you reach maturity.

Meat, Poultry, Fish and Eggs. These are the main protein foods. Eat two generous servings every day. If eggs are not on your daily menu, try to eat at least four a week. On days when you don't eat meat, fish, or poultry, eat generous amounts of cheese, eggs, or dried beans (baked beans, lima beans, etc.).

Green and Yellow Vegetables. Eat at least one serving every day.

Oranges, Tomatoes, and Grapefruit. Eat one or more of these foods, or their juices, every day. If you can't get them, be sure to have a liberal serving of fresh coleslaw or salad greens.

Potatoes and Other Vegetables and Fruits. Eat at least one serving (besides potatoes) every day. Some fruits and vegetables should be eaten raw.

Breadstuffs and Cereals. Whole grain or enriched breads and cereals are best because they are rich in certain vitamins and minerals. Eat as much as you like, but not to the exclusion of other foods.

Butter and Fortified Margarine. Use on bread, cereals, vegetables and other foods to suit your taste.

To get the nourishment you need, all you do is eat some foods from each group every day.

However, you don't eat foods in groups or classes. You do eat them in meals. So let us see how we can fit these foods into a simple menu pattern.

A good breakfast includes fruit or fruit juice, eggs or cereal (or both), buttered toast or other bread, and milk. Such a breakfast keeps you well fortified for the morning's work.

A good lunch consists of a sandwich with a hearty filling, a raw vegetable, a piece of fruit, and milk. With this you can have a hot soup and any favorite dessert.

A good dinner is built around soup,

a liberal serving of meat or fish, at least one green or yellow vegetable, potatoes, a generous salad, bread and butter, milk, and dessert.

From these menu patterns, it is easy to work out a simple guide for every meal: Eat a protein food, a starchy food, a fruit or vegetable, and milk. After that, eat anything else you want.

While you are growing, eating between meals is a perfectly good habit. Your body needs the extra nourishment to take care of the growth process. Besides, you use up a great deal of energy in your daily activities, and that energy must be supplied by food.

Peanut butter sandwiches, prepared cereals, cookies, milk, fresh fruit, candy—all are excellent between-meal snacks. Dried fruits like raisins, apricots, peaches, and prunes will satisfy your



sweet tooth at the same time that they add to your store of precious vitamins and minerals.

However, don't help yourself to a hearty snack just before a meal. It may dull your appetite and keep you from eating other much-needed foods. When you just can't wait until a meal is served, a piece of fruit will take the edge off your hunger.

Knowing what foods to eat is one thing; actually eating them is another. Take spinach, for example. All your life you've probably heard that spinach is good for you. Yet you don't like spinach and have to force yourself to eat it.

Well, here's good news! You needn't ever eat a food you dislike, no matter how many vitamins and minerals it contains.

Fortunately, nature is lavish. For every so-called "good" food you don't like, there are probably six others equally as nourishing that you can eat with enjoyment. All you have to do is discover which ones they are.

Don't shy away from vegetables because one or two of them have no appeal for you. There are more than thirty-five different vegetables commonly available in the United States. If

you are adventurous enough to experiment with new ones, you are bound to find a few you'll enjoy.

Try eating them in new ways. Maybe you don't care for cooked carrots, but you might like crisp, raw carrot sticks. If you tend to leave cauliflower strictly alone, you may feel differently about the delicious, nutlike flavor of raw cauliflower, sliced thin. (Rembrandt always nibbled on raw cauliflower while he painted his immortal masterpieces.)

Are salads on your pet peeve list? Perhaps you haven't given them a fair chance. A limp lettuce leaf under a discouraged slice of tomato certainly has no appeal to the eye or taste. On the other hand, you would probably "go for" a crisp, chilled salad, tossed in a flavorful dressing.

Sometimes changing the method of preparation may give a food an entirely new taste. Lots of people who won't touch plain broiled liver will eat a chopped liver sandwich with gusto. If you have to force yourself to drink milk, remember that you can get part of that daily quart you need in puddings made with milk, and in cream soups.

In addition to the right food, a good meal needs the right atmosphere. Atmosphere doesn't necessarily mean candlelight and soft music, although both are fine when you can have them. It does mean eating quietly, in pleasant surroundings, without annoyance.

Rushing through a meal or eating when you are worried and upset interferes with your digestion. If your appetite doesn't disappear entirely, it certainly is lessened by nervous tension. Furthermore, your digestive juices won't function well.

Make a point of eating regular meals at regular times. Allow yourself time for breakfast even if it means getting up a few minutes earlier. Don't leave your English homework for your lunch period; you can't eat your words and your lunch simultaneously without making one of them suffer.

In its own way, good humor is a vitamin, too. Be sure you have a liberal supply with your meals.

Whatever effort you make to eat well-balanced meals is sure to pay big dividends. You'll see the results in the way you feel, the way your whole appearance is improved.

A little knowledge about foods won't interfere with your pleasure in eating. In fact, it will actually increase it. There's a lot of satisfaction in knowing that your skin grows clearer with every glass of milk you drink, that your muscles grow firmer and your body taller.

Locked within foods are treasure stores of health and good looks. Well-planned eating is the key that makes them available to you.

Learn To Think...STRAIGHT

SOME folks out Oregon way may feel as if they're up one of those giant trees they boast of! Officials who have the job of running the state are trying to figure out how they can spend money—and have it, too.

That's a puzzler we'd like to solve, but it's even trickier than usual in Oregon now. On Oregon's 1948 ballot there was a proposition to pay an old age pension of \$50 a month to every person over 65 years of age. The good-hearted people of Oregon approved this proposition in the November elections. So far, so good. But the people of Oregon did *not* approve any way to finance the new pensions. In fact, they voted *against* another proposition which would have allowed state officials to spend a \$40,-000,000 income tax surplus.

Result: After the election, the State of Oregon was very near being bankrupt!

This was a superboner, of course, but there's no reason to laugh at the Oregonians. It could have happened anywhere. In fact, it happens to most of us at some time in our lives. We act without understanding what we're doing. We decide we want to buy something without knowing where we're going to get the money to pay for it!

There's been a lot of talk about listening and thinking for yourself—but not much has been said about a step that comes in between. The voters of Oregon made up their minds for themselves; at least it's unlikely that anyone told them to vote this superboner. What they didn't do was *understand* the situation *before* they cast their ballots. It's mighty hard to think straight about something you don't understand.

Picture Puzzle

Have you ever put picture puzzles together? You couldn't tell what the picture was until you had all the parts, or at least the most important ones. You couldn't decide what you thought of the puzzle until you saw the whole picture.

Understanding is like seeing it as a whole picture. If what you hear or read or see isn't enough to give you a clear picture, go search the missing pieces. Here's an example:

Jim hopped up in home room one morning: "I have an idea! Let's put on a 1948 Central High version of *Macbeth*. A chorus of witches; a script based on the play; guitar trio. We need a catchy title—how about *Macbeth in Swing*?"

Are you sold on Jim's plan? Hold on.

You didn't have a clear picture of what he's talking about until you ask two important questions.

1. What's the purpose of this bright idea?

2. How will Jim's suggestion accomplish this purpose?

Jim answers that the purpose of his idea is to raise money for the school year book. He suggests that the home room put on the show right after school some day, charge ten cents admission, and whip up interest by posters.

Now that you understand what Jim's talking about you can decide for yourself whether or not you think the idea will work as well as Jim thinks it will. Take a good look at the two questions above. You must know the answer to those two questions in order to understand what's what.

Making Cakes or Bridges

To do most things well you must understand what you're doing. This holds for school work, planning your career, getting and keeping a job, making cakes or bridges or anything else.

Let's take Polly as an example. She's *not* the pride of the history class. To Polly the fact that colonial leaders wrote the Articles of Confederation before they wrote the Constitution is just something she has to memorize. She's not interested in the reasons the Articles weren't successful. She never does understand that the colonial leaders were real live men trying to make a new solution to a tough old problem.

On the next history quiz this question popped up: *When some colonial leaders decided that the Continental Congress didn't have enough authority to run the*

thirteen states as one country, what did they do about it?

Of course, Polly was stumped.

If Polly won't bother to understand the facts she memorizes, she may scrape by with 70s; but she won't *learn* much. She's isn't even learning to think—because she doesn't try to understand what it's all about.

In fact, it's obvious that Polly doesn't understand what school's about. The chances are pretty sure that she hasn't looked ahead. Why do so many veterans return to school and buckle down as never before? One answer is that they began to think about their future lives and to realize how education could help them.

The habit of not bothering to understand leads to no good. Here's a story about the unlucky Navy of a small country. The Navy needed some new heavy torpedo boats. So it asked a British shipbuilders' firm to submit designs for such a ship; if the Navy liked the designs, it would pay the British firm for the rights to use them.

But the British firm had dealt with this Navy before. It suspected that the Navy often returned plans as unsatisfactory—after copying them—in order to build the ship without paying the fee.

The British firm submitted a trick design. Sure enough, the design was returned with the comment, "Thanks, but not satisfactory." Meanwhile, the Navy began to build the ship, following the design of the British firm but without bothering to *understand* it. A few years later the ship was launched—and promptly turned upside down!

"Ya Dumb Flatfoot!"

Understanding a situation includes seeing all of it. Take a look at the rooster in the cartoon on this page. He sounds pretty silly, doesn't he? The duck couldn't swim if he had a rooster's foot; the rooster couldn't scratch for food if he had a duck's foot.

Being impolite, mocking, or unkind to other persons is a sign that you're not very understanding of other people—or yourself. If people are different from you, or disagree with you, there are usually clear reasons why.

Once you face this fact, it'll probably occur to you that you are as different to them as they to you.

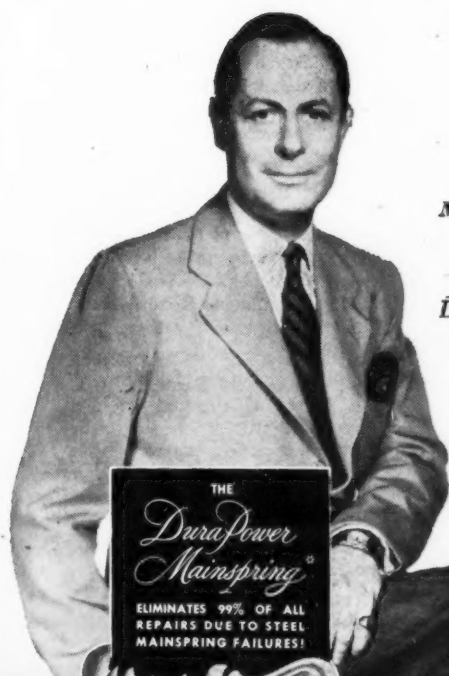
Don't walk around in a fog—try to understand what's going on around you. Your small effort to understand will pay back large rewards. It'll mean fewer boners, more friends, more success, and more interests.



Wally Falk, Register and Tribune Syndicate

"Ya dumb flatfoot!"

"Handsome, yes...but that new
mainspring makes history!"



said **ROBERT
MONTGOMERY**
when he learned
the facts on the new
DuraPower Mainspring
in **ELGIN** Watches

"BEST-DRESSED MAN"
Robert Montgomery
co-starring in
"The Saxon Charm",
Universal-International
Picture



Lord Elgin

Lord and Lady
Elgins are priced from
\$67.50 to \$5000.00.
Elgin De Luxe from
\$47.50 to \$67.50.
Other Elgins as low
as \$29.75. All prices
include Federal Tax

•Made of "Elgiloy" metal;
Patent pending

Elgin Watches are acclaimed by "best-dressed" men and women everywhere. But there's an *inside* story that will excite you too, just as it did Robert Montgomery. It's Elgin's exclusive DuraPower Mainspring.

This miracle mainspring will *never* rust—and rust is the greatest cause of breakage. It will *hold* its "springiness" for a constant accuracy. Eliminates 99% of all repairs due to steel mainspring failures!

No other watch has this latest achievement of America's creative and productive genius. And it's yours at no extra cost in every Elgin. Drop a hint to Mother and Dad that your watch choice is Elgin... an Elgin with the DuraPower symbol "dp" on the dial. You'll be *happier* with an Elgin.

ELGIN watches
TIMED TO THE STARS!

The genius of America ★★ to wear on your wrist
Hear Elgin's "2 Hours of Stars" Christmas Day. NBC Network



Test Your READING SKILL

LIVE and learn" says one of the characters in "Freeze the Ball" (page 23). If that were changed to "Read and learn," would it apply to you?

Naturally, you don't want to *study* an exciting sport like this one. But if you read it intelligently—intelligently enough to understand the action—you're bound to learn in the process. If you were sharp enough to follow the action in "Freeze the Ball," you probably picked up some pointers which give you a better understanding of basketball strategy. That means you're bound to be a sharper observer at this season's basketball games.

I. This quiz tests you on the plot of the story. It also examines your understanding of the various basketball terms used in the story. Mark each sentence either T (true) or F (false) and correct the false ones.

—1. In discussing the Batson game, Speed maintained that the Valley Falls boys had lost because their coach gave them poor advice.

—2. Early in the Parkton game, Speed realized that the other team was following a passing and stalling strategy.

—3. Speed instructed his teammates to counteract the Parkton strategy by shooting for baskets, fast and furious, as soon as they got the ball.

—4. Between halves, Coach Rockwell backed up Speed's advice, reminding the boys to use slow dribbles and to take as many heave shots as they could.

—5. As soon as Valley Falls took the lead in the fourth period, Coach Rockwell substituted the two players who could best help their teammates to freeze the ball.

—6. The Coach's tactics were upset when Parkton scored a tying point on a foul shot.

II. Now how about trying to do some



Kirk in Collier's

"The State U. team is our only worry. He has a twin brother on it."

coaching yourself? Did you catch all the basketball rules mentioned in the story? Did you learn enough to make your own decisions about strategy? You'll measure up if you can choose the correct ending to each of the basketball situations.

1. At the beginning of play, the team that takes the ball has exactly ten seconds in which to (a) make a basket; (b) get across the middle line of the court; (c) score a foul point.

2. When confronted with "freezing" tactics, a smart team will: (a) sit down on the floor; (b) secure the ball and speed up the game with rapid-fire shooting for the basket; (c) secure the ball and keep passing it carefully until they get into a perfect position for making a basket.

3. The danger of a cross-court pass is that: (a) it must cover so much ground that it may be intercepted easily by an opposing player; (b) it allows all the opposing players to gang up on one man; (c) cranky referees sometimes rule that it is illegal.

4. If a Team A man accidentally runs into a Team B man: (a) Team A receives a free throw because the Team B man was in the way; (b) Team B receives a free throw because the Team A man was charging; (c) Team B receives an extra point.

5. If the man who is fouled is not a good shot (a) he may allow one of his teammates to try for the free throw; (b) he may ask his coach to send in a substitute for him; (c) he must take the free throw anyhow.

Answers in Teacher Edition



TIPS ON READING

IT'S A good idea!" roared Bill. "I read an article in the *Bulletin* that said it was good."

"No, it's a bad idea!" bellowed Jill. "The article I read in the *Journal* said it was bad."

Hold it, fellows. Excuse us for butting in—but hold it. We don't know whether it's a good idea or a bad one; but we do know that both of you have the wrong idea. You're letting other people do your thinking for you.

Don't misunderstand us. We're not complaining about your reading the

Bulletin and the *Journal*. We put you at the head of the class for that. And since you've been stringing along with us all semester, we're sure that you read with an eye for details, and that you pick up the main ideas and organize them in your mind. Being bright lads, you've also developed the knack of adjusting your reading speed to different kinds of material. For all this progress, you deserve gold stars!

But that's not the entire reading story. Judging by your argument—on which we eavesdropped—the next few chapters coming up are for YOU. It seems that you haven't learned to criticize as you read. Since no one can criticize—that is, judge or evaluate—without thinking, you lead us to a sad conclusion: You don't think as you read.

Why should you think as you read? Unless you do, you play the parrot. You squawk away about stories which you've read, but you don't know whether they're good stories. You screech about the ideas you read in a

newspaper column, but you don't know whether they're honest ideas. You squabble about facts you found in a magazine article, but you don't know whether they're straight facts.

What should you think about as you read? The answers are coming up in the next few "Tips on Reading" columns. Here's a preview of the questions we're going to discuss. Keep them in mind as you read during the next week or so.

Which of the author's statements are facts? Which are opinions? Are his facts true? Where can I check them? Are his opinions based logically on true facts? Does he have a right to present opinions at all in this material? Does he shyly get over any ideas which aren't stated outright? Are these ideas based on facts?

Perhaps you're not quite sure of how to answer those questions. Don't be discouraged. You can easily straighten out and read critically if you line yourself up alongside the guides that are coming soon. Right now, take time to analyze your reading. Are you critical?



PRACTICE MAKES PERFECT



Vol. 5, No. 11, December 8, 1948

NAME _____

CLASS _____

Watch Your Language!

Today is a holiday for you! You're not going to have to concentrate at all. So just take off those slippers, wiggle your toes around, and relax. You're not going to learn anything new.

Then, why bother? Well, we haven't told the whole truth. Actually, you're not going to learn anything new about grammar—but you're going to learn something about yourself.

What will you find out about yourself? How attractive you are? (No, you know that already!) How rich you're going to be? (No. We broke our crystal ball last week!)

It's something much simpler—something you ought to know about yourself, but probably don't. Even your best friends won't tell you, because often they don't know. Maybe your teacher has told you—but you've forgotten.

The strain's unbearable, isn't it? What's the great personal mystery you're going to uncover? Here goes. You're going to find out how much you know about the correct and incorrect things to say.

Take our word for it. Knowing *what to say* and *how to say it correctly* is very often more important than knowing the box score or wearing the right tie or using the right shade of powder.

In the test that follows, you'll find out how you stand on these matters. You'll recognize a number of old friends too. Maybe you won't do too well. Maybe you won't like what you're going to find out about yourself. You may discover that you don't know the right form from the wrong one. You may find that you have the right answer, but you don't know why.

That's exactly why we're giving you this test—so that you can find out *now* what's ailing you and do something about it before it's too late. After you get out of school, you'll be expected to know and use these expressions correctly. You won't be able to crawl out of embarrassing situations by saying you didn't learn these things in school or that you forgot them. You'll be in the doghouse.

Read each of the following sentences carefully. Mark the sentence C if it is correct. If it's wrong, mark it W, underscore the incorrect word or words, and make the correction in the space following the sentence. (Beginning next week we're going to take up all these sentences and your difficulties and explain them so you'll not be bothered by them any more. Save this test. When we've gone through all these sentences, we'll have another test on the same things and then you'll be able to see how much progress you've made.) One point for each sentence. Total 25.

(Continued on page 20, column 1)

Are You Spellbound?

Clear your throat. Tune up your old "pronouncer." Look sharply at the following words. No tricks, now. Just *say what you see exactly as you see it*—and you'll be spelling 100 per cent on all these words. (Remember that you can't do this with all words. Correct pronunciation helps—but not all the time. In these words, however, correct pronunciation is the key to correct spelling.)

1. *Divide*. What's so hard about this? Nothing, really—if you don't say *dee vide*. Pronounce *di vide*—a short *i* as in *dill*—and then you won't be tempted to slip an *e* in where it doesn't belong. You can get some help here if you remember the slang equivalent for divide—*divvy*.

2. *Divine*. Ditto here. Look out for the *di*. Pronounce it like *di* in *dip* or *dill*. Don't say *dee vine*, because you'll spell it that way, too. Then you'll be sorry—or just silly.

3. *Licorice*. There's a word for you. Know what it is? It's that delightful, luscious candy that comes in black ribbons. (It's not crunchy.) You can suck it, chew it, pull on it. It's delicious and versatile. But it's much harder to spell or pronounce than to eat. This is how you pronounce it: *lik o ris*. Beware of these: *likrich*—*likurtsch*.

4. *Hundred*. How could anybody possibly misspell this word? That's what we'd like to know, too. Yet it's done every day. How? We'll tell you if you promise not to try it. Just shift that *re* around and you'll get *hunderd*—and zero in spelling!

5. *Introduce*. Just break this one up into its syllables and you'll have it: *in tro duce*. Nothing difficult about this, is there?

6. *Protection*. Follow the same rule here: *pro tec tion*.

7. *Modern*. This looks easy—and it is, if you pronounce it correctly. The *er* is pronounced like the *er* in *baker*. Take a good look at the word, too, when you say it: *mod ern*.

8. *Perform*. If your eyes behave, this one is easy: *per form*. But some people can't get their eyes to behave. They spell the word as if it were *pre form*. Just a little switch of letters, but what a difference that switch makes!

9. *Perspiration*. Don't be fooled by this one either. It's *per spi ra tion*. Watch that *per*. Look at it again. Say it again. Close your eyes, now, and try to see the *per* in your mind's eye.

10. *Pattern*. This is just like *modern*. It may help you if you'll remember that there's a *patter* in *pattern*.

(Continued on page 20, column 2)

(Continued from page 19, column 1)

- ____ 1. Let him and me go with you. _____
- ____ 2. Between you and I, I don't trust him. _____
- ____ 3. If it's not too late, I'll ask Mary, Ethel, and he to the party. _____
- ____ 4. Each girl must bring their gym shoes. _____
- ____ 5. Lay down, Fido. _____
- ____ 6. Would you rather have Jane than I act as hostess? _____
- ____ 7. Us boys must stand together. _____
- ____ 8. My father is taller than me. _____
- ____ 9. The results of the new law was clear. _____
- ____ 10. No one but she could do such a thing. _____
- ____ 11. The teacher told us girls to remain after school. _____
- ____ 12. Is this picture for Hal and I? _____
- ____ 13. The cost of new homes are rising every day. _____
- ____ 14. There was a boy and girl waiting for you. _____
- ____ 15. The teacher, with her pupils and principal, leave at 2 p.m. _____
- ____ 16. I'm just as good as him. _____
- ____ 17. My car runs good. _____
- ____ 18. Where is your mother and father? _____
- ____ 19. Do it like I do. _____
- ____ 20. Gardenias smell sweetly. _____
- ____ 21. I didn't imagine you was going. _____
- ____ 22. Of the two boys, Jim is the best player _____
- ____ 23. Can you see Esther and I this afternoon? _____
- ____ 24. Was it him who lost the game? _____
- ____ 25. It was me. _____

My score _____

(Continued from page 19, column 2)

In the following sentences, if there are no misspelled words, mark the sentence C. If there is a misspelled word, mark the sentence W, underline the misspelled word, and spell it correctly in the space following the sentence. Five points each. Total, 50.

- ____ 1. I saw a picture of the Great Devide. _____
- ____ 2. I like likrich candy. _____
- ____ 3. Have you read Dante's *Dexine Comedy*? _____
- ____ 4. There are six hunderd men over there. _____
- ____ 5. When you come, I will interduce you to Maggie. _____
- ____ 6. You can't buy that kind of protection. _____
- ____ 7. Do you like our modren styles? _____
- ____ 8. This is one of the most difficult tricks to perform. _____
- ____ 9. Fish are not troubled by underarm (or underfin) prespiration. _____
- ____ 10. Make up a pattren for that dress. _____

My score _____



Gardner Rea, Cartoons-of-the-Month

"He'd be all-American, if anybody but me and his mother could spell Kluzutsklonklinuk."

Sign Language

You can sit back and chuckle over this bit from the newspapers—if you've been doing your punctuation lessons faithfully. Maybe you've been skeptical about what we've said:

(1) Punctuation is important; (2) punctuation makes sense; (3) incorrect punctuation can make a monkey out of you!

Well, then hearken ye to what follows. We're bringing you this little story just for your amusement—and to prove a point. We hope you'll get both—the fun and the point. Here it is—the newspaper headline:

ROBBERS EAT THEN HOLD UP RESTAURANT PROPRIETOR

A very interesting story! But it could never have happened if the printer hadn't left out a comma. Without that comma, we have the two most fascinating thieves in history. They are cannibals. (They eat the proprietor.) Then, after they've eaten the unhappy man, they hold him up! Now, if they had held him up first and then eaten him, that would have made sense. But, this way—oh well, let's grab a comma and put it where it belongs:

ROBBERS EAT, THEN HOLD UP PROPRIETOR

That's much better—for the proprietor, anyhow!

Now back to the punctuation mines, men, and see what you can make of these two sentences:

1. Jimmy, the cat licked me.
2. Jimmy, the cat, licked me.

In which of these two sentences is there a cat called Jimmy? In No. 2. That's right. But how do you know? Or are you just guessing? Why not in No. 1? And, furthermore, what's the difference between 1 and 2?

Hold on now and we'll try to settle this business. Let's take No. 1 first. There's only *one* comma in this sentence. It comes after *Jimmy*:

Jimmy, the cat licked me.

That one comma tells us that you are talking to *Jimmy* (the boy)—not the cat. It also tells us that *Jimmy* is not the cat.

Direct Address

When you talk to a person, you are using what we call *direct address*. You are *addressing him directly*. Notice this, however:

1. If the person addressed is the *first word* in the sentence, put a comma (*only one*) after it: *Jimmy*, the cat licked me.
2. If the person addressed is the *last word* in the sentence, put a comma *before* it: The cat licked me, *Jimmy*.

Apposition

Now for sentence No. 2. You'll notice there are *two commas* here—one *before* and one *after* cat: *Jimmy*, the cat, licked me.

In this sentence, the two commas tell us that *Jimmy* and the cat are the same. The *cat* is in *apposition with Jimmy*. (You might just as well learn the name of this construction. Then we'll be able to talk about it without explaining it every time.)

What you should remember here is this:

1. If the word in apposition comes in the *middle* of the sentence, put a comma *before* and *after* it:
Jimmy, the cat, licked me.

(Continued on page 22, column 1)

Words to the Wise

"When I use a word—" Humpty-Dumpty rather scornfully told Alice during one of her Wonderland adventures—"when I use a word, it means just what I choose it to mean!"

That doesn't sound like a sensible idea, as phrased by Humpty; yet it's what we ourselves do with many words.

Take *colossal*. What does it actually mean? And what do you choose to have it mean when you use it? Do you say that you had a colossal evening? Do you say that Mr. Jones is a colossal teacher? Perhaps you'd better start watching your words!

Colossal—in the dictionary—means "huge" or "gigantic" in size. Why, then, do we use *colossal* to mean wonderful, exciting, and excellent? Perhaps we can thank Hollywood for that. The first moviemanager to use *colossal* probably applied it to an "extravaganza," an expensive picture which was produced on a *huge* scale. Soon *colossal* was applied to many other pictures which looked good to the people who made them. Gradually we all decided to use *colossal* to mean anything we like. (And when we had worn out the effect of *colossal*, Hollywood gave us *SUPER-colossal*.)

That's how we follow in Humpty-Dumpty's footsteps. Instead of sticking to the *denotation* (strict dictionary definition) of a word, we build up around it our own *connotation* (ideas which our minds associate with it).

Connotations, in themselves, are not necessarily bad; but sometimes—in our connotations—we stray so far from the word's meaning that we make a harmless word sound bad, or make a bad word sound good, or a good word sound bad.

Here's how we do it:

The lawyer said that Mr. Brown was an alien.

What's your reaction to Mr. Brown when you hear that he is an *alien*? Do you think favorably or unfavorably of him? Do you feel that he's honorable or not to be trusted?

Strictly speaking, you should have no reaction to Mr. Brown on the basis of that sentence. All it says about him is that he's living in a country in which he was not born, and of which he is not a citizen. That's the dictionary definition—the denotation—of *alien*.

Some of us, however, have built up a different connotation around *alien*. Without even realizing it, perhaps, we feel that anyone who lives here should want to belong here officially, to become a citizen. We may be right or wrong in feeling this way—that's not the point. The point is that we associate all these feelings with the simple word *alien*. That is what makes us often react unfavorably when we discover that someone is an *alien*.

Here's a game which can set you firmly on the road away from Humpty-Dumptyland. Try it on each word listed below. First, nail down the word's connotation: list all the things it makes you think of. Then *see through* its connotation by discovering its denotation. Use the dictionary, if you like. Don't score yourself—the real test is whether you form the habit of using words so that you're always *strictly* speaking!

politician	rich	minority
narrow	balmy	boss
conservative	character	veteran

(Continued from page 21, column 1)

2. If the word in apposition comes at the end of the sentence, put only *one* comma before it:

I like Jimmy, the cat.

Now punctuate the following sentences properly in the space following each sentence. Write out the whole sentence. Five points for each. Total, 25.

1. Mrs. Jones the parrot has died.

2. I like Jim our captain very much.

3. Dobbin our old horse doesn't dare go near the glue factory.

4. Have you tasted that new bubble-gum *Blurp*?

5. Don't worry. I'll phone him Jim.

My score _____

My total score _____

Answers in Teacher Edition



HOW'S THAT AGAIN?

By SLIM SYNTAX

My shorthand teacher thinks you might be of some help to us. We have been debating the difference between the words *special* and *especial*. We looked them up in the dictionary but still couldn't decide the distinct difference between the two.

Marilyn Laing, Lansing, Michigan.

I know exactly how you feel. The dictionary definitions are baffling. Maybe these examples of how these words are used may help you:

1. The President issued a *special* proclamation.
2. I like chewing gum, *especially* Bubble XXX.
3. Mother made this apple pie *especially* for me.
4. For this *special* occasion, you should wear a formal dress.

• • •

Which is correct: *differ from* or *differ with*?

N. C., Long Island City, New York.

Both are correct. It all depends on what you want to say. When you say, "I differ with you," you mean "I disagree with you." When two things are not alike, you say, "My dress differs from yours."

While we're talking about being different, we ought to caution you *not* to say *different than*. The correct form is *different from* yours.

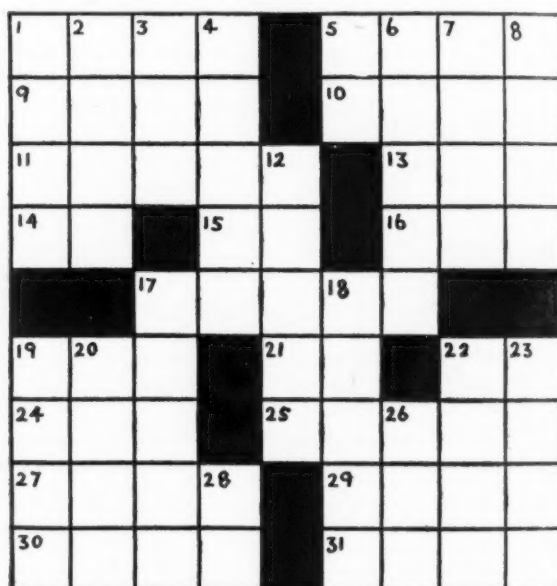
Easy Does It!

Have you become a member of the HOCPF—Honorable Order of Crossword Puzzle Fans? If so you may sometimes say, "Why do they make the definitions so difficult?" Especially for you, then, is this puzzle—with easy words and large hints.

True, you'll find a few tough words. But as an HOCPF member, you should know that you can make these sticklers pay! When you've figured them out, file them away for future reference. Once solved, they won't bother you again.

You should have little trouble, though, with most of the 36 words in this puzzle. Counting 3 points for each, the total score to aim for is 108.

The answers are in Teacher Edition this week. Next week they'll appear on this page.



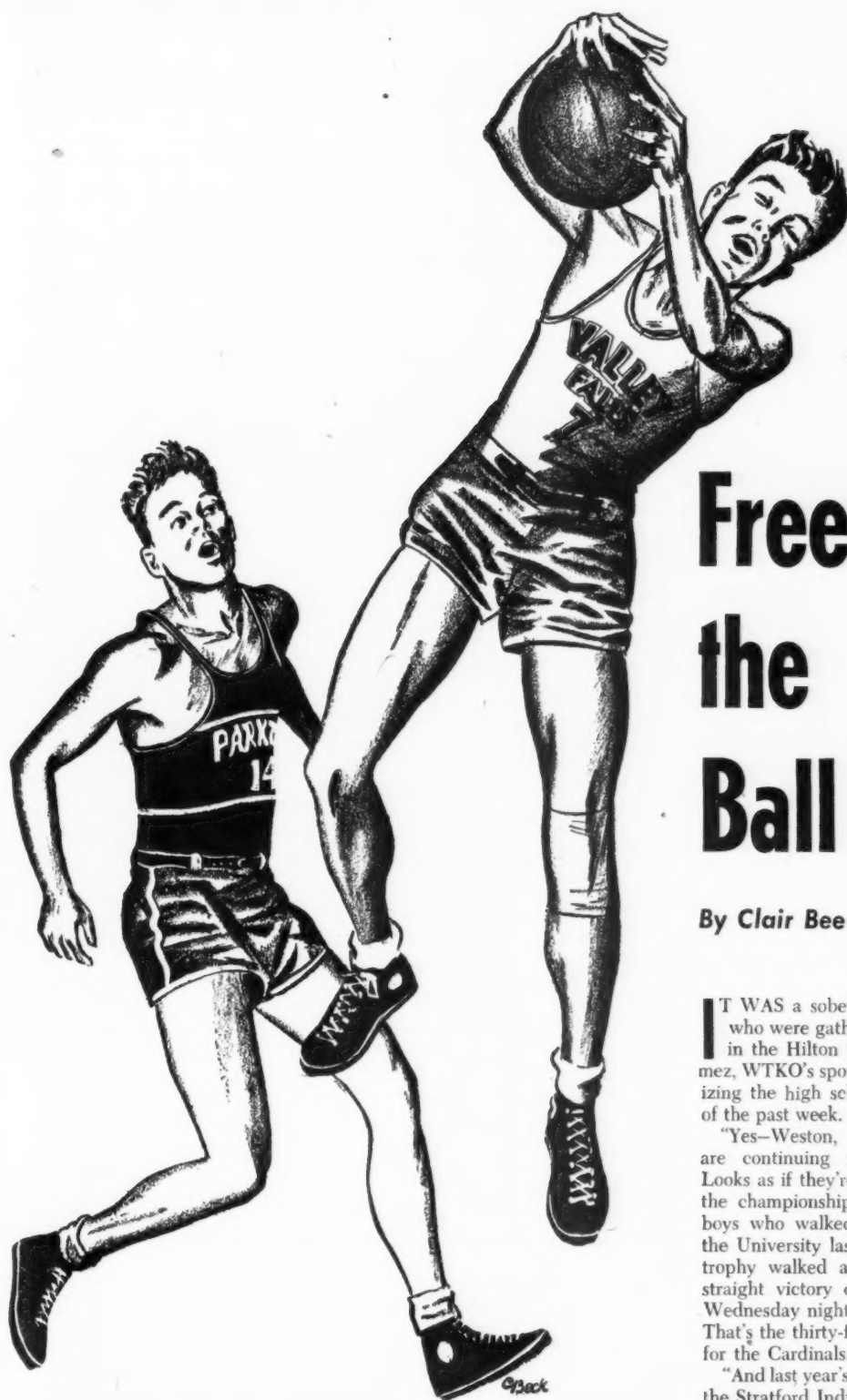
ACROSS

1. Goods are marked down at a fire _____.
5. "Wind, _____, and Stars," a book by St. Exupery.
9. Request, entreaty.
10. Operatic song.
11. Rises up on hind legs.
13. Addition to a building.
14. Old way of printing *the*.
15. Homonym of *too*.
16. It suits you to a _____.
17. Hunt, pursue.
19. "High _____," a play by Maxwell Anderson.
21. Prefix meaning "again."
22. Engineering Officer (abbrev.).
24. Feel remorse, regret.
25. Marsh, bog.
27. Scottish Gaelic language.
29. Charles Lamb's pen name.
30. *Como* _____ *usted*? (Spanish for "How are you?").
31. "The Farmer's in the _____"

DOWN

1. Nimble, agile.
2. The side away from the wind (*nautical*).
3. Meadow, pasture.
4. "The Good _____," novel by Pearl Buck.
5. South America (*abbrev.*).
6. The sharp ridge of a mountain; comb of a cock.
7. Longest African river.
8. Valley (*poetic*).
12. Sails upward, flies high.
17. Top of a wave; peak of a mountain; comb of a cock.
18. Stitched.
19. "A poem lovely as a _____" —from a poem by Kilmer.
20. A possessive form of *we*.
22. German boy's name.
23. Semi-precious gem, October birthstone.
26. Homonym of *ail*.
28. Each (*commercial abbrev.*).

My score _____



Freeze the Ball

By Clair Bee

IT WAS a sober group of youngsters who were gathered around the radio in the Hilton living room. Stan Gomez, WTKO's sportscaster, was summarizing the high school basketball games of the past week.

"Yes—Weston, last year's champs, are continuing their winning ways. Looks as if they're the team to beat for the championship. Yep, the same five boys who walked off the court up at the University last March with the big trophy walked away with their third straight victory of the current season Wednesday night at Parkton, 44 to 39. That's the thirty-fourth consecutive win for the Cardinals.

"And last year's great runner-up team, the Stratford Indians, chuck-full of vet-

**There were less than two seconds
left to play;
He held the game in the palm of his hand**

This is Chapter 13 of CHAMPIONSHIP BALL, a full-length basketball story by Clair Bee, Coach at Long Island University, recently published by Grosset & Dunlop, Inc. Price 75 cents.

erans, seems to be heading straight for this year's finals. Yep!—the Indians scalped the Salem Sailors, 52 to 21.

"Down at Valley Falls, the Big Reds got off to a bad start—losing to Batson's zone defense, 44 to 35. Batson's zone defense completely dominated the game. Coach Henry Rockwell has only three holdovers from last year's regulars which may account for the home-court defeat. That Batson zone makes most of them look bad though—veterans or otherwise.

"Over at Steeltown, the story was different. The Iron Men won two games this past week and ran their string to four in a row. Steeltown got off to an early start this year. Looks like they'll be one of the strong teams of the state. Over at Dane—"

SPEED reached up and turned off the radio. He was downcast. "How's your ankle, Taps?" he asked.

"No good." Taps stood up, tried a step or two, and then limped over to the coach and sat down dejectedly.

"How'd it happen?" Speed was puzzled.

"Just turned it—that's all."

"Don't see how you could. Never knew anyone else to turn an ankle after Pop taped it."

"Coach see it?" asked Red.

"Not till after the game."

"Hope it's okay for the Parkton game," said Red.

"It will be!" Taps was determined.

"We might have won the Batson game, anyway," Red said, "if Coach hadn't taken Mike out."

"Coach couldn't leave Mike in," Chip broke in. "You know that! Coach isn't going to let anybody talk to the officials except Speed here. Mike's been told that half-a-dozen times!"

"I know, Chip," said Speed, "but Mike's been having a lot of trouble, and he's all upset. You know what else he's doing!"

"Let's skip that!" suggested Chip.

"Live and learn," said Red, shrugging his shoulders.

"Live and lose, you mean," Speed said.

Red changed the subject. "Coach sure hates the Batson zone," he said.

"Yes, but we shoulda knocked them off, Red," Speed said.

"But Rock said it was his fault we lost."

"Look, Red," Speed shook his head. "You know it wasn't Rock's fault as well as I do. We never lost to Batson here at home before, and they've always used a zone. Heck, we just didn't have it!"

"Well, anyway," said Chip, "Coach is having the lines changed to make a bigger court. He's gonna have two ten-

About the author . . .

Along with the Dodgers and Coney Island, Clair Bee is one of Brooklyn's proudest possessions. Clair coaches the Long Island University basketball teams, and to coaches who know their dribbles best, he can't be topped. His teams have won nearly 90% of their games since 1933, and have captured three national championships. If Bee isn't the best basketball coach, he certainly is the most educated. He owns more degrees than a thermometer. Among other things, he is a B.A., B. S., B.C.S., M.C.S., M.A., and C.P.A. His versatility is as immense as one of his basketball centers. In addition to being dean of dribbles at L.I.U., he is director of athletics and assistant to the president. He also lectures at coaching schools, makes eloquent speeches at the drop of a fried chicken, and writes books. So far he has written 15 technical basketball texts and three sports novels.

.....

second lines—one for each team. That'll make the front court 'bout twice as large."

"Nothin' went right in that game, anyway," said Red. "Buzz couldn't hit, and neither Mike nor Lefty did us any good."

"Right!" Speed nodded. "We never did get organized. Well, I gotta go home. Goin', Red?"

As soon as the door closed Chip turned to Taps. "Now give me the low-down, Taps. What's the real score?"

"Well, Chip, Pop didn't tape my ankle the other night. It was my fault. Guess I was too excited to ask him, and after I turned it—I didn't want to tell Coach 'cause I knew Pop'd be in a jam."

Chip nodded his head. "That's just what I figured. But Chet Stewart's just as much responsible for checking the ankles as Pop." He stopped suddenly. "Hey! So am I! Gosh, I never thought of that!"

"It wasn't anyone's fault but mine," Taps said firmly. "I was one of the first dressed, but everyone was so busy and so rushed I thought I'd let it go just that one time."

"One time—" Chap was thoroughly aroused now. "Gosh, we've got to get that thing attended to right away. I'll call Doc Jones! What's his number? Wait, I've got it!"

He dialed the number and stood waiting impatiently until the receiver clicked at his ear. "Hello—Doc? This is Chip Hilton. Yes! Doc, I hate to call you this time of night, but I wonder if you could do me a favor and come over to look at Taps' ankle—yes, Taps Browning! Yes, he turned it the other night in the Batson game. You will? Thanks!" Chip hung up the receiver. "He's coming right over, Taps. Hope he can fix it up for the Parkton game;

whole season just about depends on you!"

In the days which followed, Taps' ankle improved a little, but he was still limping when the Big Reds lined up for the Parkton game. Fortunately, Coach Robbins had realized that his inexperienced players couldn't keep pace with Valley Falls in scoring, and he had instructed them to hold the ball on the offense. He had figured that a passing and stalling style might upset the classier Valley Falls team, and this was just exactly what was happening.

Lefty Peters, Buzz Todd, and Taps couldn't take it. They were lunging at the ball trying to intercept passes, and providing a perfect reaction to Coach Robbins' planned strategy.

As soon as Speed realized Parkton's objective, he called for a time-out. In the huddle he laid down the law. "You fellows have to play a careful game," he said. "This bunch isn't going to run with us. We're playing right into their hands. We're going to hold that ball, too. Now don't forget—Lefty, Buzz, Taps—don't make bad passes. They can't beat us as long as we have the ball. Move it around and let Red and me take the chances. Understand?"

Parkton continued its stalling tactics throughout the first and second periods. Their strategy was working and at the end of the half they were leading, 9-7.

Up in the stands the fans were talking excitedly. Basketball like this was played twenty years ago. In those days teams in the lead, when opposing a zone defense, often sat down on the floor and made no further attempt to score.

"Why, in those days," someone was saying, "Valley Falls often beat Parkton and Batson by scores of five to two; sometimes two to one. I remember one game in which the score was one to nothing!"

AT THE end of the first half the boys filed into the dressing room without a word. Coach Rockwell studied the scorebook and then turned his attention to the shot sheets. Herb Holden and Frank Watts were responsible for these charts. Coach Rockwell considered the information they contained extremely valuable.

The shot sheets were printed replicas of a basketball court in scale. The number of every player who attempted a goal was jotted down on the shot sheet as close as possible to the exact spot from which the shot was taken. If the shot was successful, the player's number was circled.

Herb Holden's job went even further. He was supposed to list all assists which led to a score, the number of

(Continued on page 36)

Speaking of Books... and

Christmas

CHRISTMAS is almost here. The pile of spot cash you've been saving—from your allowance and odd jobs—looks mountainous. So you make a list of the Most Important People in your life and what each would *most like* to find under the blue spruce in your living room. Your list looks something like this:

Mom—television set
Dad—movie camera
Glenn—printing press
Jean—fur coat
Bucky—horse

The kids at school (Herb, Bob, Pat, Janice)—small convertibles . . .

Don't give up and skip out of town for the holidays—hold on to your Christmas spirit. No one thinks you're a millionaire. (If you produced any of the things on your dream list, your family would turn you in to the county sheriff.)

Let's make another list—thinking of a possible present for each person on your list, a present such as—a book!

Picking the right book for your kid brother is almost as hard as getting him a horse, you say. *Maybe*—and maybe all the loving uncles who've showered Bucky with the wrong books just haven't considered Bucky's interests. Why not find him a story with a horse in it?

Bookstores are a gay place to shop—and a place where you can solve six or seven of your Christmas problems at once. Take your time in selecting your titles. Browse through a lot of books. And don't feel you have to buy the first book a friendly clerk pushes



into your hand. You know Dad's tastes better than she does.

Here are some suggestions as to best buys among current books. We'll have more in next week's issue. These are all books that *you* will like—and some will please your parents as well.

Land, Sea, and Space Adventure

SPACE CADET, by Robert Heinlein. Illustrated. Scribners. New York, 1948. \$2.50.

Robert Heinlein is a scientist and top-notch science-fiction writer. You may have read his stories in *The Saturday Evening Post* or heard about his s.f. story in 1942 that predicted the atomic bomb. Space cadets in this book are young men who police the Universe—not just the Earth—in the year 2075.

THE RING OF DANGER, by Alfred H. Bill. Illustrated. Knopf. New York, 1948. \$3.

Our hero, his captain, and a fellow sailor of an English merchant ship counterplot against a Spanish scheme to overthrow the throne of England.

This Elizabethan adventure is told in the elaborate Elizabethan style. Its action rages on sea, on land, and in court—where it also involves a spirited girl.

SCARFACE, Being the Story of one Justin Blade, late of the Pirate Isle of Tortuga, and how Fate did justly deal with him, to his great Profit. By Andre Norton. Illustrated. Harcourt. New York, 1948. \$2.75.

A ship, sailing for an illegal purpose, with a ruffian crew and one honest lad who has been shanghied aboard is a sure setting for adventure. It was also the pattern for *Black Ivory*, by Norman Collins (reviewed Oct. 20), one of the best books of this type we'd read since *Treasure Island*. Author Norton's prose is a bit roundabout, but the adventure comes straight!

GENTLEMEN, HUSH!, by Jere Wheelwright. Illustrated. Scribners. New York, 1948. \$2.50.

Here's a fine story of three young Civil War heroes. After taking part in the surrender of the Confederate forces, they set out to rebuild their lives on the ruins of an estate inherited by one of them. The humor and courage with which they meet their problems is particularly significant in the light of the recent war which has brought similar problems of readjustment to many people today.

PLAYING THE LINE, by Bulldog Turner; **BACKFIELD PLAY**, by Charles Trippi; **PASSING FOR TOUCHDOWNS**, by Sid Luckman; **TRICKS IN PASSING**, by Paul Christman; **GOOD INFIELD PLAY**, by Lou Boudreau. Photographs. Ziff-Davis. Chicago, 1948. \$1.25 each.

These five books are the latest fact-cramped manuals in the Ziff-Davis Little Sports Library. Each author is an authority in his field, and each covers his subject clearly and thoroughly.

YOUNG KING DAVID, by Marian King. Illustrated. Lippincott. New York, 1948. \$2.50.

This is a simple, well-told story of the shepherd youth David—how the prophet Samuel came to his father's house to bless David and left without



explanations . . . how David was summoned to play his harp to ease King Saul's worries . . . how David killed Goliath with his sling shot . . . how he became King of Israel. A human and readable book for sophomores and freshmen.

Especially for Girls

BETSY AND JOE, by Maude Hart Lovelace. Illustrated. Crowell. New York, 1948. \$2.50.

Betsy Tracy becomes a high school senior. "The crowd," that you've met in other Betsy Tracy books, has its usual gay time at the picnics, football games, parties, and dances that make up life in a small town about 1910. And this year romance becomes an important part of Betsy's life.

CLAY FINGERS, by Adele De Leeuw. Macmillan. New York, 1948. \$2.50.

Shortly before her big tennis tournament, and her return to college, the heroine injures herself by falling down stairs. In her year of recuperation, she begins to work with clay and to grow as a person. A fairly realistic romance with a vocational angle.

OPERA BALLERINA, by Marie-Jeanne. Photographs. Dodd, Mead. New York, 1948. \$2.50.

This is a fictitious story of a young ballet dancer written by a real ballerina. Although the heroine is almost too good to be lifelike, her story catches much of the atmosphere and tradition of the ballet. She dances with the European Ballet, the Metropolitan Opera Company Ballet, and in the movies.

Short Stories

MY FAVORITE STORIES, edited by Maureen Daly. Dodd, Mead. New York, 1948. \$2.75.

Maureen Daly started her writing career as a Scholastic Short Story Award winner. Of the various short-story collections published recently, this is the one we think you and your friends—and family—will like best.

TEEN-AGE AVIATION STORIES, by Don Samson. **TEEN-AGE ADVENTURE STORIES**, by Charles J. Coombs. Illustrated. Lantern. New York, 1948. \$2.50 each.

Here are two new books of the Teen-Age Library of baseball, football, mystery, sea, etc. They contain very short, brisk, real-life stories that sophomore and freshmen boys will particularly enjoy.

For Everybody

The following are some books that both you and your parents will want to read, and will be pleased to own.

When you begin browsing in the bookstore, you'll find many more.

THROW ME A BONE, by Eleanor Lothrop. Illustrated. Whittlesey. New York, 1948. \$3.50.

We vote this one of the most delightful books we've read all year. Mom will be as amused as you will be with this gay account of "what happens when you marry an archaeologist" and set off (on your honeymoon) in a bedraggled cattle boat bound for an out of the way spot in Chile to spend months hunting monuments and bones.

JUNGLE MAN, The Autobiography of Major P. J. Pretorius. Photographs. Dutton. New York, 1948. \$3.75.

Major P. J. Pretorius was born in South Africa. At 13, he says, "I planned to walk Africa from end to end! Since then . . . I have known scores of native tribes . . . I have stalked the rhinoceros, the lion . . . shot hundreds of elephants (five that were charging down on me



—From "Throw Me A Bone"

in a bunch) . . . I have stalked men, too—men who were England's enemies. And once it fell my lot, at the request of the British Navy, to stalk a cruiser . . ." A more fascinating book than Pretorius's lifetime of adventures will be hard to find.

A TREASURY OF FOLK SONGS, edited by Sylvia and John Kolb. Bantam. New York, 1948. 25 cents.

This is the buy of the year! Your editors had a finger (though a small one) in choosing these 90 ballads and are enthusiastic about the book. It contains the melody and a long list of verses for each ballad. You'll find some ballads you've never heard and some new verses to old favorites; and in the back a list of recordings of the songs. You can order copies through the Scholastic Bookshop, or buy them on the newsstands under the title *Frankie and Johnny Were Lovers*. If Christmas spirit is making you want to give gifts to *everyone*—here's the answer. Or if you're sending Christmas

CARE packages to friends in Europe, you might toss in this gay pocket-book collection of Americana.

WAYFARING STRANGER, by Burl Ives. Whittlesey. New York, 1948. \$3.50.

If you're a lover of ballads, you've heard the recordings of guitar-playing, ballad singer Burl Ives. You'll also know the song from which the title of this book comes.

This is Burl Ives' story of how he grew up singing ballads—but never took them seriously, how as a young man he took to the road with his guitar still singing ballads, and how it later suddenly occurred to him that folk songs were a special form of music that more people should hear and sing. The "Wayfaring Stranger" writes well and interestingly.

JOAN OF ARC, by Frances Winwar. Bantam. New York, 1948. 25 cents.

Just in case you've never thought history was as interesting as a novel, put down your quarter and read this book. It won't disappoint you. It's written especially for those who want to read more about the Maid of Orleans after seeing Ingrid Bergman in her latest role.

CRUSADE IN EUROPE, by Dwight D. Eisenhower. Photographs. Doubleday. New York, 1948. \$5.

Your father—and maybe you, too—will want to read General Eisenhower's account of World War II as it was waged by the Allies. This book by the Supreme Commander of the Allied Forces is too large and full of facts to be read in one sitting, but it's anything but dry. It is fascinating for all who are interested in the significant war years that changed and prefaced our world today.

A FIRESIDE BOOK OF YULETIDE TALES, edited by Edward Wagenknecht. Illustrated. Bobbs-Merrill. New York, 1948. \$4.

What an ideal book to find under a Christmas tree! Among these fifty-one tales in a gay, red Christmas cover are stories for you, and stories for every other member of your family. You'll enjoy legends, Christmas adventures, sentimental tales, stories of dry humor—all by well-known authors, many of them contemporary.



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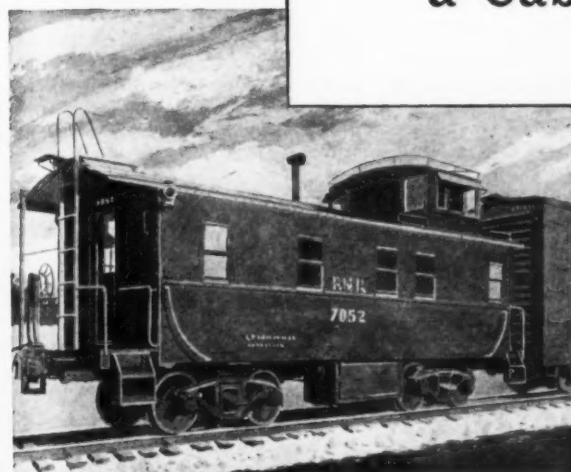


1. A BABY INDIAN?



2. A SMALL JAIL?

What is a Caboose?



3. PART OF A FREIGHT TRAIN?



4. A CALF MOOSE?

No, it is not a papoose, a calaboose, or a junior moose. The right answer is "Part of a freight train."

About 25,000 freight trains run over American railroads every day, and the last car on each one is a caboose, where the train conductor rides and has his "office" on the road.

Take a good look at one of these trains. You'll see cars bearing the insignia of many different railroads—all moving together in one particular train over one particular railroad. Next week they'll be scattered all over the country; coupled up with different cars; loaded with different goods; moving on different railroads, hundreds, maybe thousands, of miles away.

This universal interchange of cars means that any shipper on any railroad can load almost anything into a freight car, which can move through without unloading to any station on any other railroad in the United States, Canada, or Mexico.

And this continent-wide, low-cost railroad service is one of the most im-

portant reasons why American industry can produce more, and American people can live better, than any other people anywhere.

All this doesn't just happen. It takes a lot of organization, a lot of standardization, a lot of cooperation. Much of this is accomplished through the Association of American Railroads—the mutual agency of the railroads for the betterment of all railroading.



LISTEN TO THE RAILROAD HOUR presenting the world's great musical comedies. Every Monday evening over the ABC network, 8-8:45 Eastern, Mountain, and Pacific Time; 7-7:45 Central Time.

PART-TIME jobs sometimes lead to careers," Hap Romano began, when Dick Varnum turned the Career Club meeting over to him.

"Take the case of Ben Emery. When Ben was in high school, he drove the James Grocery's delivery truck after school—the same 'hot rod' that you see Bob Leidy driving around nowadays.

"Ben saved his money and, three years ago, he and Keith Coe bought a truck and trailer and went into partnership. They're in the wholesale produce trucking business. They rent an old building on Amanda Street where they store fruits and vegetables. Some farmers bring their produce right to their warehouse. The boys go out to the farms to collect other produce.

"When they have a truckload, they haul it into a large city and sell the load to some wholesaler or at the city wholesale market."

"Hap," Vera interrupted, "I think it's important to point out that Keith had some experience in produce before he and Ben went into business."

"Thanks, Vera," Hap agreed. "Keith had worked on his father's retail produce route while he was in high school. He knew how and where to buy fruit and vegetables, and he knew some of the city-wholesalers.

Behind the Wheel

"Keith and Ben are examples of young people whose part-time jobs lead to careers. Trucking offers careers in which many fellows can get started while they're still in school. Most teenagers drive the family car, and most fellows can change a tire and make minor auto repairs. About the only other thing you need is a good reputation as a driver.

"Of course, you need a little muscle to lift milk crates for the Forest Farms Dairy or to deliver ice. You also need to be able to speak and write good everyday English if your job involves meeting the public. For instance, if you're delivering laundry or dry-cleaning, you have to keep track of your deliveries and collect and keep track of money. You need to make your customers feel that they're receiving good service."

"Don't many delivery jobs require some knowledge of salesmanship?" Dick asked.

"Yes, they do," Hap replied. "On Cal Simm's bread route, he also tries to sell coffee-cakes and rolls to his bread customers. He receives a small percentage on every sale he makes.

"Most Jefferson High fellows who drive trucks don't make long runs; so they don't become tired from sitting in one position for long hours.

"On the whole, truck driving is healthy outdoor work, and it keeps you in good condition—especially if your delivery work requires some muscle. Wages vary with what you deliver, but pay often is better than part-time sales jobs in grocery and drug stores."

Careers Ahead

"Thanks, Hap," Dick said. "Sandy Harris is going to report on career possibilities in motor transportation. He tells me one out of every 75 employed persons in the U. S. is a driver of some sort. Take it from there, Sandy."

"You've seen the big semi-trailer trucks on the highways," Sandy began. "Did you realize that there are about five million trucks in this country—all requiring drivers? Many trucks are owned by the driver who's in business for himself as Keith and Ben are.

"A driver can haul sand, gravel, coal, building supplies, or factory, store, and farm products. He may work for a township or county government and use his truck to haul road-building materials, or to haul away snow. Usually a driver with his own truck is paid ten to fifteen cents a mile for his truck and his services.

"Many drivers work for a trucking firm and receive regular weekly salaries of from \$15 to \$80 or more. A driver makes minor repairs, sometimes loads and unloads his truck, and in some delivery businesses, he collects money. Often drivers keep records of deliveries and submit written reports on miles covered, etc.

"Cross-country drivers work irregular hours and often drive on Sundays and holidays. Usually they receive time off during the week for this holiday work.

"Thousands of men (and some women, too) find jobs driving buses, street cars, subways, etc. Many of these drivers collect fares, maintain order among the passengers, and in general act as a conductor as well as a driver.

"National, state, and local governments, as well as the passenger and truck lines, have set up certain standards for drivers. Requirements include good health, good eyesight, and hearing. Drivers must know traffic regulations in the areas in which they operate. Usually they must be 21 years old to qualify for a beginning job," Sandy concluded.

—WILLIAM FAVEL, Vocational Editor

TO YOUR GOOD HEALTH

Ninth of a series of tips on health and nutrition. Look for this feature every week.



That's Gold in Them Thar Gills!

Fish is good eating any day in the week. It equals meat in body-building protein, contains Vitamin D and Vitamin A, and supplies plenty of minerals like iron, copper, and iodine.

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What's in Your Future?

If you love to paint...

Why don't you

try to win one of the twelve

100

Ingersoll
Art Awards

or one of the fifty-three
\$25 Honorable Mentions



The United States Time Corporation offers these Special National Awards annually for the best work submitted in the Pictorial Arts Division of the Scholastic Awards. Each of the \$100 winners will also get national recognition — because

grand prize entries are reproduced in full color on Ingersoll calendars which are submitted to schools, libraries, magazine and newspaper offices, radio stations, and young people's clubs all over the country!

Check with your Art Teacher
for details and rules.



Ingersoll

—the most
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in time

THE UNITED STATES TIME CORPORATION
INTERNATIONAL BUILDING, ROCKEFELLER CENTER, NEW YORK



BOY dates GIRL

"S.O.S! S.O.S.!" say a stack of letters on our desk. And at this time of year, S.O.S. translates nine times out of ten to say, "SAVE OUR SHINDIG!"

You finally persuaded the head of the house to let you play host (or hostess) on the night of December 29. Now you find that Dee Dee's having a party on the 27th, and Crumb Stern's holding open house on the 28th. That gives you a tougher assignment than you dickered for. Your party has to have an extra "gimmick" to crash through the competition with flying colors. Maybe the gang will be weary of ice cream and cake and waltzing to the tune of the vic by the time they congregate on your doorstep, you wail.

We doubt it—but to calm your nerves, so you'll be able to trim your Christmas tree without hanging yourself on a rope of tinsel, we've dug up a party plot that may intrigue the boys and girls who are immune to Christmas carols and mistletoe by the time they ring your doorbell.

It's a movie party. First, find out if your local theater is scheduling an especially worthwhile film during Christmas vacation. It should be the sort of film that will appeal to almost everyone—something like *Apartment for*

Peggy, *Joan of Arc*, or *So Dear to My Heart*. It should preferably be a film that's being shown for the first time in your town, so that you won't run the risk of half your guests having seen it.

If there's a good picture in the offing, buy tickets in advance for your guests. Then send out special announcements to your friends, inviting them to the "Harpersville Première" of *Joan of Arc* or whatever you've chosen.

You can have your friends assemble at your home to leave together for the theatre, or it may be simpler to propose that all meet in the Palace lobby at a specified hour. Be sure to time your party so that you don't arrive in the middle of the main feature.

After the movie, adjourn to your house for refreshments and a rehash of the flick. If you took in the early feature and the evening is still young, you might like to try one or two movie games on your guests.

For one: round up a stack of old magazines and cut out pictures of scenes from fairly well-known movies of the last ten years. Tack them up on your living room walls and have guests make the rounds with pencil and paper to try to identify the films and stars.

For another: Screen Tests. Divide your guests into pairs, and give each couple a slip of paper describing a dramatic situation. Situations might read: *newspaper reporter comes to inter-*

view attractive debutante in her suite at the Astor, or big-league baseball player drops into Joe's Diner and orders a hamburger from a bored waitress, or cowboy at a dude ranch has just rescued a visiting actress from a stampede of cattle.

Tell each couple they are to act out their scene pretending they are Jimmy Stewart and Katharine Hepburn, Alan Ladd and Bette Davis, or Bob Hope and Lauren Bacall. They are to do the scene as they think these players would enact it, making up dialogue and action as they go along.

You'll get best results if you pick actors and actresses who are definite types. For instance, everyone knows Jimmy Stewart usually plays the shy, gangling fellow who's as honest as the day is long. Eve Arden's wise-cracking, man-hungry approach to a situation is fairly unique. And John Garfield, as often as not, will be the tough little guy, cocky as a bantam rooster.

To prevent any of your leading ladies or heroes from developing stage fright, we advise having a movie director stand by with helpful hints. Why not assign the boy or girl who scored highest on your picture-quiz to this role? Rig up a special chair for him. (A dining-room chair with a strip of cloth reading DIRECTOR draped across the back will fill the bill.) A mock megaphone and a rakish beret will put the finishing touches on his act.

The director, of course, is empowered to stop any scene if he thinks the action doesn't suit the mood or if the lines don't seem quite right to him. Or if Bud McCann, alias William Bendix, appears to be stuck for a line, the director should suggest an appropriate one. He can even get up and join the act to show Nancy Nathan how to make Lauren Bacall seem properly sultry, if Nance doesn't have the knack.

An amusing variation on having every couple act out a different scene is to have all couples act out the *same* scene, as various pairs of actors and actresses might treat it. There should be an hilarious difference between Bob Hope's approach to rescuing a damsel in distress and Gary Cooper's approach to the same problem.

We don't expect your party to prove that Harpersville could put Hollywood out of business. But we do know that a party where everyone gets a chance to star isn't apt to fizzle.

LIGHTS! CAMERA! ACTION!

by Gay Head

SUCCESS STORIES

with a bow to Scholastic Awards

IN 1936, a Toledo, Ohio, schoolboy entered his paintings in Scholastic Art Awards. The Scholastic judges at Carnegie Institute saw that he had a deft touch with his paintbrush and that he displayed imagination and feeling too. They selected three of his paintings for prizes and started the 17-year-old on his way into the art world with recognition and awards—as well as a pat on his back.

Today, this former Scott High School student is a noted painter and illustrator. His works have been exhibited at the Metropolitan Museum of Art, Toledo Museum of Art, American Water Color Society, Ohio State Exhibition and many other places. And if you glance through the pages of leading magazines, you'll often find the name of William Arthur Smith, former Ohio schoolboy and former Scholastic Art Awards winner.

THE second story deals with a student who entered Scholastic Photography Awards from Cardinal Hayes High School, New York City, just two years ago. He submitted a portfolio of photos that caused the distinguished photographers who judged the Awards to proclaim him a "natural" photographer. They awarded him two first prizes, one second prize and one third. In the Scholastic Photography Exhibition at Rockefeller Center, an entire window was devoted to his work.

Ernest Pascucci is young, a sophomore at Manhattan College. From his initial success in the Awards, he has gone on to earn a considerable amount toward education expenses and photographic equipment by free-lance photography at weddings, parties and other occasions. He does not have a famous name now, but we advise you to be on the lookout for a tag line that will be better and better known: "Photo by Pascucci."

● Naturally, all the students who enter the 1949 Scholastic Awards may not end up as William Arthur Smiths or Ernest Pascuccis. But all are certain to gain from the stimulating experience that participation will bring.

● And, for some, further reward is ahead. So be sure to enter Scholastic Art Awards and Scholastic-Ansco Photography Awards this year.

● There are cash awards, scholarships, recognition in newspapers and magazines.

● By entering the Awards programs you may be paving the way toward a sound future in the field of your choice.

● For full details consult your teacher or write for a rules booklet to either Scholastic Art Awards or Scholastic-Ansco Photography Awards, 7 East 12th Street, New York 3, N. Y.

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HARLEY-DAVIDSON 125

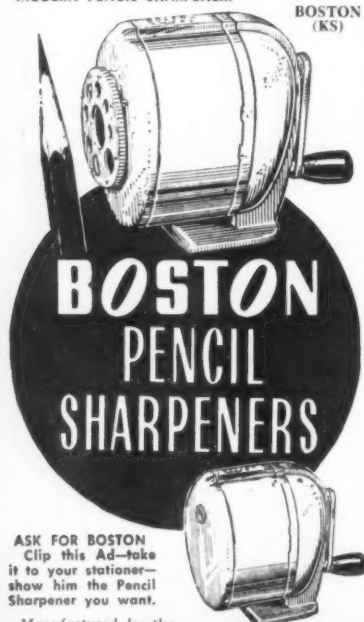
LIGHTWEIGHT • SINGLE CYLINDER

A safe, easy-to-ride Harley-Davidson 125 . . . all your own! Think of the fun you can have, zipping along to school, to football games, parties, picnics; going sightseeing, doing errands, earning extra spending money! This smart-looking, peppy two-wheeler is so light and well balanced you can handle it safely in only one lesson. And from then on you wouldn't be without it! Every day means more good times! Easy on the pocketbook, too! Pennies of cost bring you miles of fun! Quality and dependability guaranteed by the world's largest manufacturer of motorcycles. Put a "bug" in Santa's ear now! Why not see or phone your local dealer today and go for a FREE ride.

HARLEY-DAVIDSON MOTOR COMPANY
Department SC, Milwaukee 1, Wisconsin

A Christmas Gift Suggestion

EVERYONE IN THE FAMILY WILL APPRECIATE A HANDSOME NEW BOSTON PENCIL SHARPENER. AT YOUR STATIONER—INSIST UPON BOSTON FOR THE ALL METAL STREAMLINED MODERN PENCIL SHARPENER.



ASK FOR BOSTON
Clip this Ad—take
it to your stationer—
show him the Pencil
Sharpener you want.

Manufactured by the

Hunt Pen Co., Camden, N. J.

Short Shots

JUST a year ago I pulled the supreme boner of my career. In response to a flood of mail—one postcard—asking me to pick the nation's No. 1 football team, I chose Notre Dame over Michigan. That was bad enough. But I had to add that Notre Dame could have beaten Michigan easily.

The next week was a nightmare. Everybody in Michigan who owned a pencil sent me a letter, calling me everything from "moose head" to "Communist." Being a reasonable guy, I admitted I might have been wrong. Then followed another black week. This time the Notre Dame fans went to work on me. They called me "coward," "renegade," and "rock head."

It's a good thing I had hospital insurance.

I mentioned this because of a letter I just received from Pete Seidman, of Chicago. He says, "Now that Notre Dame and Michigan have gone through their second straight unbeaten season, which do you think had the better team?"

Well, let's see. The two teams played four mutual opponents—Purdue, Northwestern, Michigan State, and Navy. Michigan thumped them 40-0, 28-0, 13-7 and 35-0, respectively, while Notre Dame won by scores of 28-27, 12-7, 26-7 and 41-7.

The edge definitely goes to Michigan. But—Purdue "pointed" for Notre Dame. When they lost, they fell completely apart. Northwestern also made it tough for Notre Dame, but only in the score. The Irish rolled up 306 yards rushing against them, far more than Michigan did.

So, on the basis of comparative scores, you'd have to give Michigan the nod.

Actually, however, the two teams are about even. That ought to make everybody happy.

In my November 3rd column, I mentioned that Elkader (Iowa) High School had a 39-game winning streak in football. That must have put the whammy on them. Elkader stretched its streak to 40, then dropped a game to its arch rival, Pottsville High, 6-0.

Jeannine Harris, a loyal Pottsville rooter, tells me that Pottsville, up to November 8, was unbeaten, untied, and unscored-upon. "Bring on Michigan!" she screams.

Buffalo, New York's pride and joy is Kensington High. Kensington's football team has won 12 straight. Not a gaudy record, true, but last month they "played a game before a record high school crowd of 51,000 people." The quote is from a letter from Joe Simonick, of Boys Vocational High, Buffalo.

It ain't so, Joe—51,000 isn't a high school record. Back when Bill De Correvont was the schoolboy wonder of Lane High, Chicago, over 101,000 people turned out to see him play in a charity game between the public and the parochial school champions.

"If it's winning streaks you want," writes George Eastwood, of Hammondsport (N. Y.) High, "how about the 100-match streak turned in by the Mephram High School (Bellmore, Long Island) wrestling team from 1937 through 1946?"

I sure remember that one. I mentioned it in my column two years ago, and what happened? Right. Mephram lost to Amityville High in its very next match! Hasn't lost another match since.

Grover Cleveland High, in New York City, also has a neat streak going. Its



George Wolfe in Saturday Evening Post

"... and that is why I want you boys to go out there and win!"

soccer team has won 42 straight league games in the past three years.

In basketball the all-time record is the 159 games in a row chalked up by Passaic (N. J.) High from 1922 through 1926. That's one record that probably never will be broken.

When Dick Culler, sub shortstop of the Chicago Cubs, was with the Braves in 1947, he seldom saw any action. Sibby Sisti was the regular shortstop.

One day the Braves were losing by a lop-sided score and Manager Southworth, deciding to rest Sisti, told Culler to warm up and get into the game. Then, as an after-thought, he asked one of his coaches what the score was.

"It's 9-2," his assistant informed him. "Sit down, Dick," Southworth ordered Culler. "We aren't giving up yet."

Although my knowledge of yogi is about as broad as a jilted lover's smile, I have always been fascinated by the art—especially since watching Yogi Berra of the Yankees surround a fly ball. That's why I rubbed my hands with glee upon noticing an article on yogi in the current issue of *Vyayam*, a journal that comes to me all the way from India.

My glee, unfortunately, lasted about as long as a two-point lead against the Chicago Bears. I struggled bravely, if somewhat painfully, through the piece until I bumped up against this road block:

"Uttitapada Paschimottanasana and Ardha Baddha Uttanasana listed under Trunk Forward Bending may also be included in Parsva Uttanasana."

That's when I decided to give yogi back to the Indians and Berra.

It may be true for all we know, but . . . the British Colonial Office claims that a Nandi tribesman, named Arap Kibiege, tossed a spear weighing twice as much as a javelin, 238 feet—nearly 10 feet farther than the throw that won the Olympic event this past summer.

Somebody here is doing a lot of throwing.

When Bob Feller could really throw a fast ball, many batters were afraid to face him. One day he hooked up with Lefty Gomez in a pitching duel. The Indians jumped into a one-run lead and held on to it for five innings.

In the sixth inning, Gomez, a terrible hitter, came to bat. He took a lot of time picking his bat in the hope that Manager McCarthy would send in a pinch hitter. Marse Joe refused to take the hint. Gomez had to bat for himself.

As he stepped into the batter's box against wildman Feller, he took a match from his pocket, lit it, and put it on his cap. The umpire grinned. "Think that will help you see Feller's fast ball?"

Gomez shook his head. "No, I just want to make sure Feller sees me."

—HERMAN L. MASIN, Sports Editor

VARIETY

is the spice of life

and **VARIETY** is what you find in the
**1949 SCHOLASTIC
WRITING AWARDS**

YOU MAY ENTER 19 separate classifications in the senior division:

short story . . . essay . . . poetry . . . short-short story . . . review . . . humor . . . autobiographical sketch . . . general article . . . literary article . . . historical article . . . current events report . . . radio scripts . . . international letter writing . . . and six journalism classes: news, feature, editorial, sports, interview and column.

4 separate classifications in the junior division:

essay . . . poetry . . . short story . . . international letter writing.

YOU MAY WIN \$1,765 in cash prizes . . . Royal typewriters . . . Waterman Pens . . . Audiodiscs . . . University of Pittsburgh Scholarship . . . publication in Scholastic Magazines . . . broadcast of radio scripts.

YOU ARE ELIGIBLE TO ENTER as long as you are regularly enrolled in any public, private or parochial school in any grade from 7 through 12.

IF YOU ATTEND SCHOOL in the following states: Colorado, Connecticut, Louisiana, Mississippi, New Jersey, Washington, or in the District of Columbia; or in sections of Alabama, Florida, Illinois, Maryland, Michigan, Missouri, New York, Ohio, Pennsylvania or Virginia, you are eligible for special regional awards.

MAKE YOUR PLANS TO ENTER NOW. All details will be found in the Scholastic Writing Awards rules booklet. Ask your teacher for one or write to:

SCHOLASTIC WRITING AWARDS
7 East 12th Street, New York 3, N. Y.

Waterman's
...the Gift you'll enjoy
giving or getting

THE GARLAND ...for "her." Slim, graceful, truly feminine. Notice the new jewelry-like clasp, the beautiful engraving? Pen only, \$13.50. With Pencil, \$19.25

THE CORINTH ...styles for "him" or "her"! And both are beautiful, with handsome Astralite cap contrasting with richly colored barrels. Pen \$8.75, Set \$13

THE CRUSADER ...voted the most popular \$5 pen for '48, the newly styled '49 Crusader is an even greater value. With Pencil, only \$8

Want to make someone really happy this Christmas? Then, give a Waterman's! Want to be really happy yourself? Then drop a hint you'd like to get a Waterman's! These newly styled Waterman's are the smartest pens on the market today... and, of course, "No other pen writes like a Waterman's." Ask to see the new Waterman's at your dealer's soon... at prices from \$1 to \$125.

Waterman's

Sharps **Flats**
Best. ### Good. ### Save Your Money.

ORCH

On a Slow Boat to China and Czardas (RCA Victor). Freddy Martin and orch. Glenn Hughes and the Martin men make their version of this popular Frank Loesser tune about the best we've heard. Keep an ear open for the picturesque beginning. B-side shows less enthusiasm, except for a novelty whistle performed by Gene Conklin.

Raggin' the Scale and He's Not Worth Your Tears (Capitol). Alvino Rey and orch. Scale shows tremendous bop influence by the band with Alvino's guitar in swingy prominence throughout. Reverse features Betty Bennett on a beautiful ballad of the sentimental type with a blues flavor.

Minor Walk and Algo Bueno (RCA Victor). Dizzy Gillespie and orch. Diz's whole outfit seems to have gone on a Kenton-kick. The piano solo on Walk is okay, but what's happened to the old Diz on the rest of the record?

SMALL GROUPS

Baby, Let's Be Friends and My Baby Done Left Me (Capitol). Jesse Price and his Blues Band. From the looks of the titles and the heading under which the band plays, one would expect a real New Orleans Rhythm King replica. However, this small group has a line-up of very modern musicians, among them—Dexter Gordon, tenor; Red Norvo, piano; Red Callendar, bass. It's the vocal on the first side, in which Jesse gives out with a Wynonie "Blues" Harris imitation, that limits the disc to ##.

Puerto-Vootie and Mama's in the Kitchen (M-G-M). Slim Gaillard Trio. A lot of gibberish from the Trio dominates the first side; we suppose it's what you'd call a novelty. Mama features a mediocre piano solo backed with jumpy accompaniment. But Slim Gaillard fans may go for the whole works.

NOTE FOR ST. NICK:

Many Moons (Columbia). If you're looking for a Christmas recording for any of the small fry in your life, this is one of the best we've encountered—a fairy tale by that modern master, James Thurber, about a little girl who wants the moon and the droll skeptics who say she can't have it. Music by Alan Shulman and narration by John Lansing. An unbreakable record.



✓✓✓Tops, don't miss. ✓✓Worthwhile. ✓Save Your Money.



Bobby Driscoll in *So Dear to My Heart*

✓✓✓**SO DEAR TO MY HEART** (A Walt Disney Film. Released by RKO).

YOUR EDITORS have chosen Walt Disney's *So Dear to My Heart* as their Movie-of-the-Month for December.

So Dear to My Heart is just plain good entertainment for the whole family. If either of your parents grew up in a small country town, they will see this film, based on a story by Sterling North, as a re-creation of their own childhood days. And you will be entertained and enchanted.

This is our idea of a real American success story—not one of the shallow, high-powered tales of glamour and glitter-of which the movies offer us too many—but the kind of success story that really rings true.

It's a story, set in Indiana about 1900, of young Jeremiah Kincaid who struggles to raise a pet black lamb to be a prize-winning ram. From the start, he is beset with obstacles. For one thing, there is no market for black wool. And Granny Kincaid, who is running their small farm single-handed, is of the opinion that every animal on the place ought to pay its way. Furthermore, as soon as the lamb is weaned from the bottle, it shows up as a real "black sheep," given to butting through screen doors and tearing up gardens.

There are several crises in which it looks as if Danny will have to go—but every crisis teaches Jeremiah, as it did Jody in *The Yearling*, a little more about sticking to a tough task.

It's hard to put your finger on the exact source of the story's charm—but it might be something like this:

You remember that November morning when the votes were counted and the country boy from Missouri, who had fought hardest when the going was toughest, was officially declared President-elect of the U. S. A. That morning most Americans, no matter what their individual politics were, warmly applauded the plucky fellow.

We don't know whether Harry Truman had a black sheep in his past, but it occurs to us that he must have learned

early, as the hero of *So Dear* does, that "it's what you do with what you've got" that counts. Walt Disney has given us an almost classic picture of an American boyhood—the sort from which so many of our great men have sprung.

Beulah Bondi gives a memorable performance as the dynamic Granny Kincaid, and Burl Ives, as the village smithy, adds a note of homespun gaiety with his guitar and folk songs.

This is Disney's most elaborate venture in making a live-action film. In the past he's proved most successful when telling his stories through his animated characters. His *Song of the South*, except for the animated Bre'r Rabbit sequences, was a rather saccharine tale. But in *So Dear*, his attempts at live-action cinema compare favorably with those of any film maker.

A little animation is used in *So Dear* to show how Jeremiah acquires his "stick-to-it-ivity." Whenever Jeremiah feels the world is against him and his black sheep, he turns to his scrapbook of gay souvenir-postcards. As he turns the pages, a paste-up picture of a wise old owl and picture book lamb come to life to sing out spirited sermons or to refer Jeremiah to the resourcefulness of such characters as Columbus and Robert Bruce. Most intriguing animated character is a wee Scotch spider, complete with kilts and Highland fling.

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Freeze the Ball

(Continued from page 24)

rebounds which a player secured from his own backboard, and the number of times each player recovered the ball from the opponent's board. Loss of the ball because of bad passes, interceptions, and dribbling was included.

In the hall outside Coach Rockwell's office a big chart was posted which listed each player and his performance for all games to date. After each game, the information contained on the game charts was transferred to Coach Rockwell's "player performance chart." Anyone could look at this chart and tell almost at a glance what players were important in the games which had been played so far.

COACH Rockwell stepped over in front of the two rows of benches; the players were all attention. Even though they were behind in the score they could sense that Rock was satisfied with their play during the half.

"Boys," he began, "this is a game which can be easily lost. We've got to be careful. I wasn't surprised that you were a bit upset at first, but you are playing well now. When Speed took that time-out and told you just what Parkton was trying to do, I wondered if you could pull yourselves together and play smart. Bill Robbins is a clever coach. I had dinner with him, and he never said a thing about pulling this little surprise. Just what is their strategy, Red?"

"It's just like Speed said in the huddle, Coach. He said they were freezing the ball and trying to get us so upset we'd lose our heads. Speed told us not

to try to force a score but to pass the ball around until we got a good shot."

"That's right, Red, but that's not the whole story, is it, Speed?"

"Not by a long shot, Coach. Gosh, we've got it all over Parkton as far as passing and shooting are concerned. They're a green team. They don't have anybody back from last year. They want to keep the score close and then in the last few minutes of the game—start shootin'! Then, if they get hot—good night!"

"That's right," Coach Rockwell was nodding his head. "If they get hot and happen to hit with a few of their shots and you fellows get excited and miss—you're going to lose the game that everybody expects you to win!"

Striking the table with his fist, he emphasized each word: "I want you to get that ball! And when you get it, keep it until you get a good shot under the basket. The first player who takes a heave shot is going to come out of the game—and stay out! We've got to play this one smart. Keep in mind that you're two points behind. That means you've got to play heads-up on the defense. You'll get ahead—I know that, but not by taking hope shots. Understand? Lefty? Buzz? Taps? All right then!"

The boys listened intently as Coach Rockwell went on.

"Now, when we get ahead, we'll use the freeze!"

He turned to the blackboard and quickly drew the outline of the front half of a basketball court on the surface. He explained that they must be sure to get across the middle line in ten seconds and be sure to stay in the front half of the court. If they stepped on the center line or a side line, they'd lose the ball.

"And be careful of your passes. Keep the ball moving and keep moving yourself. No dribbling, and keep spread out. Remember, they'll be out to steal the ball and they'll double up on you if you don't keep moving. Taps, you stand in the front half of the free-throw circle." Rockwell turned to the board and placed a T in the circle near the free-throw line. "Be careful—don't let your foot touch the free-throw line or the three-second rule will be in effect and we may lose the ball—"

"Follow the paths shown on the board, and I want every player to meet the ball—come to your teammate with the ball. No blind passes! Now, Speed, you've got two time-outs left—use them if you need them. In that last quarter if we get ahead—which we will—we're going to freeze the ball right up to the gun. Understand? We'll give Bill Robbins a little of his own medicine!"

All heads were nodding. They could see now what the coach had meant by playing with your head. There was more to basketball than passing, dribbling, and shooting. No wonder there were so many upsets in basketball. A strange offense or defense, or a planned strategy such as Parkton was using tonight, might easily upset the best team in the state.

CHIP glanced down at Taps' ankle. Taps caught his eye and shook his head almost imperceptibly from side to side. His ankle was troubling him. Chip had noticed that in the first half. Parkton's style had made it easier on Taps since he hadn't been forced to do much running. If Coach Robbins found out that Taps had a bad leg, the Parkton center might run him into the ground and out of the game.

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The second-half tempo speeded up a bit, but at the end of the third period Parkton was still leading, 16-15. Taps had been going from bad to worse. The Parkton center had discovered that Taps was hurt and was running rings around him.

Shortly after the fourth period started Coach Rockwell removed Taps from the game. There was only a slight splatter of applause for the big center who had looked so bad. Taps had tried to keep from limping, and the fans didn't know he had a bad ankle; they thought he was being outplayed. Bill English reported for Taps. He and the Parkton center were about the same size.

Now the fans were in an uproar; the end of the game was in sight. The Big Reds had to go ahead soon, if they were going to win this game! Speed and Red were trying to set up their pet give-and-go play. They maneuvered slowly and carefully.

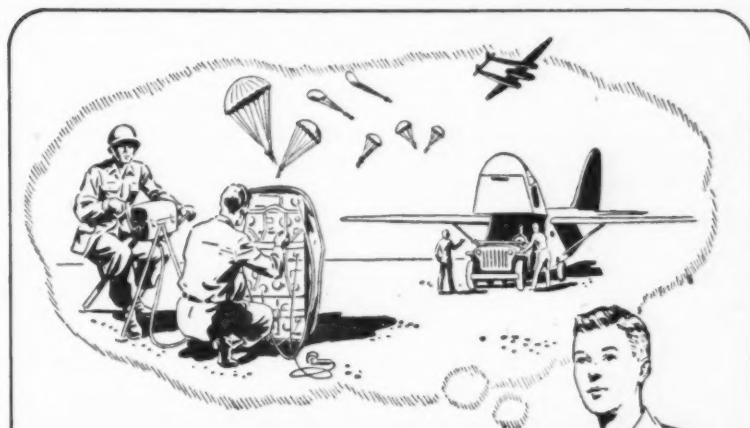
Suddenly Speed cut in front of Red, changed direction, and cut hard for the basket. Red looped a high, set-shot pass over the head of Speed's guard who was trailing the speedster in his sudden dash for the goal. It seemed as if the ball were going clear out of bounds, but at the last second Speed leaped high in the air and grasped the ball with his left hand. His body seemed to hang in space as he tried to get control of the ball. With a desperate twist of his body he hooked a one-handed bank shot against the glass backboard, and the ball fell through the hoop to put Valley Falls in the lead for the first time during the game. The crowd went wild.

Speed immediately called time out, and Rockwell substituted the Scott brothers for Buzz Todd and Lefty Peters. Howie and Lennie were expert passers and dribblers but poor shots. The Rock's strategy was obvious to every player on the bench; now it would be Valley Falls' turn to hold the ball if they could get it before Parkton could score.

Parkton brought the ball up the court carefully—too carefully—they were tight and jittery. Speed seemed to be out on his feet. He moved slowly with apparent effort. He was bent slightly forward, holding his side with one hand; breathing in short, quick gasps, through parted lips.

Chip had seen Speed pull this trick many times; behind this assumed appearance was a hawklike concentration. Then a Parkton player fell for the fake. He threw a cross-court pass toward Speed's opponent, but the ball never reached its mark. Speed shot forward like a streak of lightning, intercepted the ball, and dribbled for the basket. He might have scored, but he didn't

(Concluded on page 38)



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The rush of cool air in your face as you drift down upon your objective—the exhilarating self-confidence you'll feel as you guide yourself safely to a chosen spot—then the first hurried moments as you set up vital communications, prepare for the torrent of orders and reports that'll be your responsibility—that's the kind of career you can have in the Airborne!

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ing and jobs, you'll be well on your way toward a career, learning, paying your own way as you go. You'll be doing a *man's* job in the Regular Army!

In Planning Your Future; Think of the Army, First!



Freeze the Ball

(Concluded from page 37)

try it. His opponent was right on his heels as Speed circled back from the basket and continued the dribble.

Only a minute of play remained, and now Parkton got a dose of its own medicine. Valley Falls was freezing the ball perfectly. Closer and closer the Parkton players pressed, but Lennie, Howie, Red, and Speed were passing beautifully.

Then Bill English brought dismay to every Valley Falls rooter in the gym—

he fouled a Parkton player. Bill had been trying to keep out of the way but had collided with an opponent and a foul was called against him for charging.

As the players moved down the floor to the Parkton basket Coach Rockwell sent Soapy Smith in for English. The move surprised Soapy and everyone else—Soapy was the slowest man on the team.

The crowd was deathly still as the Parkton center moved to the free-throw line. Scarcely pausing he dropped the ball cleanly through the net—the score was tied. The crowd went wild. Thirty seconds left to play—Valley Falls' ball.

Speed passed to Red; Red to Howie; Howie to Lennie; then over to Speed who glanced at the clock and dribbled toward the corner. Soapy was moving back and forth directly under the basket trying to gain a good pivot position.

Chip was thinking how many times he had maneuvered for a good pivot position under the basket. Those long hours of practice under the old basket at home had served to make him the highest scorer in the state. Soapy was too slow. . . .

Speed was standing still now—holding the ball and looking up at the big clock. When it showed five seconds to play, he faked a set shot and hooked the ball to Soapy. Soapy leaped high in the air, but before he had a chance to shoot the Parkton center fouled him.

There were less than two seconds left to play when Soapy walked to the foul line; he held the game in the palm of his hand.

Chip looked at Rockwell. If Coach could only substitute someone for Soapy now . . . someone to shoot the foul. But that couldn't be done. The rules didn't permit it. The player fouled had to try for the free throw before a substitute could take his place.

Rockwell was leaning over, hands covering his face, looking steadily down at the floor. Soapy, standing on the free-throw line, turned toward the players on the bench and grinned. Chip could have killed him!

The referee handed the ball to Soapy. Rockwell lifted his head slightly and peeked out between his spread fingers.

Nonchalantly, as if nothing were of any importance, Soapy smiled once more toward the bench and bounced the ball on the floor. Then he winked confidently toward Coach Rockwell and threw the ball right through the basket! The game was over! Valley Falls 18—Parkton 17.

The ending of the game was the signal for the mob to rush Soapy. The players on the floor and those on the bench ganged Soapy before he could move away from the free-throw line. He was thoroughly mauled, hit on the head, punched on the back, shoved, slapped, and roughed up all the way to the dressing room. But he didn't seem to mind; he kept grinning and saying: "You can't hurt me by hittin' me on the head!"

Skunk Story

Mama Skunk was worried because she could never keep track of her two children. They were named In and Out, and whenever In was in, Out was out, and if Out was in, In was out. One day she called Out in to her and told him to go out and bring In in. So Out went out and in no time at all he brought In in.

McCall Smith

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Who was quick to run out of steam.
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PLANTERS PEANUTS CONTEST RULES

READ THESE RULES CAREFULLY

1. Anyone under the age of twenty-one may compete.
2. Study the scene above and list on a sheet of paper ten mistakes you find in it. State each carefully and clearly. With your list submit a last line to the above limerick.
3. Each contestant may submit more than one entry. Send empty Planters bag or wrapper bearing a picture of Mr. Peanut with each entry, or send a hand-drawn facsimile of the label showing Mr. Peanut. On top of page write your name, age, home address, city and state. Fasten the bag, wrapper or picture to your entry.
4. Mail entries to Planters Contest Editor, Room 700, 7 East 12th St., New York 3, N. Y., to arrive by midnight January 31, 1949. No entries accepted after that date.
5. Prizes will be awarded to those submitting correct list of 10 mistakes in the picture, and whose limericks are considered best by the judges.

The judges' decision is final. Winners will be announced in the issue of this magazine of March 6, 1949. In the event of a tie for any prize offered, a prize identical with that tied for will be awarded each tying contestant.

PRIZES

- 1st prize — \$25.00
- 2nd prize — \$15.00
- 3rd prize — \$10.00
- 4th prize — 15 prizes of \$1.00 each.

100 Honorable Mentions — two 8-oz. vacuum packed tins of Planters Peanuts.



The Patriot

A farmer watched in amazement as his dinner guest, an Army officer, devoured an astonishing amount of chicken. After dinner as they sat on the porch, a rooster came strutting by.

"My," exclaimed the officer, "that's a mighty proud-looking rooster."

"He should be," said the farmer. "He's just given two sons to the Army."

Progress

1895—Grandma had a caller
Who had a timid heart.
When they sat together
They sat.....
.....this far apart.

1920—Mother had a boy friend
Who was bashful and shy.
Do you think he kissed her?
Why, he didn't even try!

1948—Whenever daughter's steady calls
He greets her with a kiss.
When they sit together
Theysitcloseuplikethis.

Kuay Weekly

Variation

Mary had a little lamb,
You've heard of this before,
But have you heard she passed her plate
To have a little more?

Cleveland Heights H.S.—Black and Gold

Lament

Have pity on those sad, sad boys
Whose gals have done them dirt;
There's nothing that can dry their
eyes—
Except another skirt!

Canadian High News



Traveler

Pookie: "During the summer I went on a long trip. First of all, I went to northern Ontario by popular demand."

Ed: "Who demanded it?"

Pookie: "The people of southern Ontario."

Canadian High News

The Baron's Bridge

Harold S. Vanderbilt was playing in a bridge tournament with his favorite partner, Baron Waldemar von Zedtwitz, who treats a hand with as much gravity as if it were a problem in philosophy, at which he is equally expert.

With great deliberation, Vanderbilt had just bid three diamonds. The Baron was considering his own bid. A waiter passed behind him, carrying a tray on which stood a pitcher of ice water and some glasses. The waiter stumbled. The tray tilted. The pitcher upset and cascaded its contents, including ice cubes, over the Baron's shoulder and down the back of his neck. The Baron shook himself slightly, addressed the waiter and the bridge table simultaneously: "Don't do that again," he said distantly, "I don't like it—four diamonds." The game continued.

Quote

No Cause for Worry

"My son doesn't want to get married."
"Yeah? Well, wait until the wrong girl comes along."

McCall Spirit

Plain English?

Pretty good at pronunciation, eh? Read this out loud. It's written in plain English:

"Cecil Wavertree of Woolfardisworth and Magdalen College rides to the Belvoir hounds on Hayward's heath."

If you got half of it right you're a Yank. If you got eight or nine words right you're a genius. If you got all 14 of them, let's face it—you're an Englishman.

Here's the way it should sound: "Cissel Wawtry of Woolzery and Maudlen College rides to the Beever hounds on Heward's hawth."

Prize pronunciations in Britain are those of the names of villages, but surnames run a close second.

Pontefract is pronounced Pomfrey. Slaithwaite is Slowit, Sawbridgeworth is Sapsworth, Cirencester is Sisseter, and Towcester is Toaster. In Kent there is a town named Romney which the townsfolk call Rummy. In Hampshire there is another Romney. There it is called Rumzy.

But you don't have to worry about pronouncing the name of that famous village in Anglesey, Wales: Llanfairpwllgwyngyllgogerychwtrndrobwlllandisillogogoch. It's pronounced just like it's spelled!

Magazine Digest

Good Idea

A little man came into the office of a psychiatrist.

"I was wondering," the little man said timidly, "if you couldn't split my personality for me?"

The doctor looked puzzled. "Split your personality? Why would you want that done?"

Tears tumbled down the little man's face. "Oh, doctor," he wailed, "I'm so lonesome!"

Quote

Oh, What He Missed!

After church one Sunday, the Mrs. asked her husband, "Did you notice the chinchilla coat on the lady in front of us in church, today?"

"Er—no. Afraid I was dozing," came the apologetic reply.

"Huh," the Mrs. snorted. "A lot of good the service did you!"

Quote

The Whole Truth

A man, filling out a job application blank, came to the question: *Have You Ever Been Arrested?* His answer was, "No." The next question asking "Why?" was meant for those who answered the first part in the affirmative. Nevertheless he answered it with, "Never got caught."

Quote

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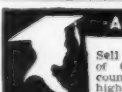
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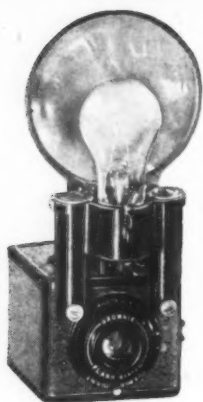
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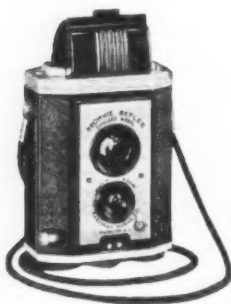
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Kodak



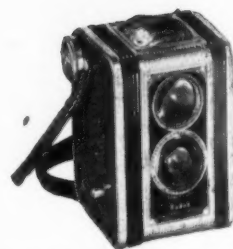
Which Kodak Camera for Christmas?

Here's help in making up your mind

Looking for a camera... a camera for a beginner... for an all-out ace... or for someone in between?

On this page are six cameras. For the money, each is tops in its class. Chances are your Kodak dealer has these or other Kodak cameras. Ask him for the full story of what each of them has to offer—color shots, flash shots, action pictures, and so on.

Eastman Kodak Company,
Rochester 4, N.Y.



Kodak Duaflex Camera
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Kodak Tourist Camera
Finest folding model yet. Smart, modern styling. Enclosed optical view finder. New type shutter release for bed-rock steadiness. Black-and-white pictures, $2\frac{1}{4}$ x $3\frac{1}{4}$; Kodacolor Prints, about 3 x $4\frac{1}{2}$. Range of models from \$25 to \$61.50 plus tax.

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TOOLS for TEACHERS

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Austria

This week in Senior Scholastic

PAMPHLET: *Austria Under Allied Occupation*, by W. N. Hadsel (Foreign Policy Report, Vol. 22, No. 12, Nov. 1, '48) Foreign Policy Assn., 22 East 38th St., N. Y. 16. 25 cents.

ARTICLES: "Vienna," *Life*, Oct. 18, '48. "Austria: Key for War and Peace," K. Renner, *Foreign Affairs*, July, '48. "Austria Blames the Soviets," A. Kendrick, *New Republic*, July 26, '48. "Austrian Peace," O. Pollack, *Annals of American Academy*, May, '48. "Independent Austria," M. Foulkrod, *Current History*, May, '47. "Reporter in Vienna," J. Wechsberg, *New Yorker*, March 6, '48. "Austria: Once Liberated, Twice Shy," J. W. Vandercook, *Harper's*, Oct. '47. "Austria Holds On," K. Gruber, *Foreign Affairs*, April, '48. "Vienna is the Battleground of East and West," R. Smith, *Business Week*, Sept. 27, '47. "Paradox of Austria," L. Lania, *United Nations World*, Nov. '48. "Freedom for Austria. . . When?" and "Carinthia, Austrian Trouble-spot," *World Week*, Nov. 17, '47.

BOOKS: *Reaching for the Stars*, Nora Waln (Little, Brown, '39), \$3.00; *Austrian Requiem*, Kurt Schuschnigg (Putnam, '47), \$3.50; *Twilight in Vienna*, Willi Frischauer (Houghton, Mifflin, '38), \$3.00; *The Last Five Hours of Austria*, Eugen Lennhoff (Stokes, '38), \$2.50; *Austria from Habsburg to Hitler*, Charles Adams Gulick (Univ. of California Press, '48), \$2.00.

The Austrian Consulate General Information Department, 509 Fifth Ave., N. Y. 17, has available varied pamphlet and reprint material.

Paraguay

January 12 in Junior Scholastic

PAMPHLETS: *Republics of the Pampas*, by Sidney Greenbie (Good Neighbor Series), Row, 1943. *Paraguay—The Guarani Country*, by Ben F. Crowson (12c), 1948, United Nations Education Center, 334 Bond Building, Washington, D. C. *Paraguay, Country of Rivers* (10c) prepared by the Coordinator of Inter-American Affairs, 1944, obtained from the U. S. Government Printing Office, Washington 25, D. C. *Paraguay* (American Nation Series), 1943, (5c), Pan American Union, Washington 6, D. C.

ARTICLES: "Our Footloose Correspondents," by O. Meeker, *New Yorker*, October 11, 1947; "Nick of Time," *Time*, September 1, 1947; "Color Cruising in Paraguay," *National Geographic Magazine*, October 1943.

BOOKS: *The River Plate Republics*, by Betty De Sherbini, \$4.00 (Coward-McCann, 1947). *Paraguayan Intrelude*, by C. W. Craig, \$3.00 (Stokes, 1936). *Gran Chaco Calling*, by M. H. Gibson, \$3.50 (Ryerson, 1934). *Paraguay in Story and Pictures*, by L. Donaldson, 75c. (McLeod, 1944).

FILM: *Paraguay* (South America series). Produced and distributed by the Society for Visual Education, 100 East Ohio Street, Chicago 11, Illinois. Silent, black-and-white, 36 frames. Sale. Customs, people, occupations, and size of Paraguay.

SCRIPT: *Paraguay* (No. 259, Pan America Calling). Fifteen minute script. Loan from Educational Radio Script and Transcription Exchange, U. S. Office of Education, Washington 25, D. C. How Jesuits were largely responsible for the development of Paraguay.

Christmas

Here are a few selected magazine articles and books which may be helpful in planning Christmas programs or outside reading.

ARTICLES: "Christmas Carol Caravan, Waukegan, Ill." *Recreation*, Nov. '47. "Old Fashioned Christmas in New England," T. Tudor, *Parents Mag.*, Dec. '47. "Santa Claus, A Busy Man," *Rotarian*, Dec. '47. "Silent Night, Holy Night," M. Dunn, *Etude*, Dec. '47. "Album of Christmas Carols," *Life*, Dec. 22, '47. "Christmas Greeters," *Woman's Home Companion*, Dec. '47. "Run-away Sled," *Recreation*, Nov. '47. "Christmas Sky," V. A. Storey, *Independent Woman*, Dec. '47. "Miracle Tree," K. Rolland, *Good Housekeeping*, Dec. '47. "Pigeon That Went to Church on Christmas Eve," E. Yates, *National Education Association Journal*, Dec. '47. "Mr. Mudgins Meets Santa Claus," L. Roedocker, *Senior Scholastic*, Dec. 15, '47. "Christmas Traditions," L. Harris, *United Nations World*, Dec. '47.

BOOKS: *Home Book of Christmas*, May L. Becker (Dodd, Mead, '41), \$3.50; *Let's Celebrate Christmas*, Horace J. Gardner (A. S. Barnes, '40) \$2.50; *1001 Christmas Facts and Fancies*, Alfred Carl Hottes (De la Mare, '44) \$2.50; *Christmas Book*, Dominic Lewis and George Heseltine (E. P. Dutton, '28) \$2.00; *Christmas Tales for Reading Aloud*, Robert Lohan (Daye, '46) \$3.75; *Christmas*, Robert H. Schaffler (Dodd, Mead, '07), \$2.50; *Christmas Everywhere*, Elizabeth Sechrist (Macrae Smith Co., '36), \$2.00; *Make Your Own Merry Christmas*, Anne B. Wertsner (Barrows, '46), \$2.00; *Fireside Book of Folk Songs*, M. D. Boni (Simon and Schuster, '47), \$3.95; *A Fireside Book of Yuletide Tales*, Edward Wagenknecht (Bobbs, '48), \$4.00.

Fats and Oils

January 12 in World Week

PAMPHLETS: *A Tale of Soap and Water*, Cleanliness Institute, 295 Madison Ave., New York 17, N. Y. Single copies free.

ARTICLES: "World Production of Fats Improves," *U. N. Bulletin*, Aug. 1, '48. "Fat in the Fire," *Time*, Sept. 13, '48. "Amazon Rich in Food Oils," *Science News Letter*, June 12, '48. "No Soap; Synthetic Detergents," *Fortune*, Oct. '47. "Shall We Take the Wraps Off Margarine?" *Senior Scholastic*, Feb. 2, '48. "Operation Peanuts," *Christian Science Monitor Magazine*, Oct. 2, '48. "Linseed Impasse," *Business Week*, Sept. 11, '48. "A New Map of Tung Production in Southeastern United States," *Journal of Geography*, Nov. '48. "Codliver Oil," *Hygeia*, May '47.

BOOKS: *Modern Chemists and Their Work*, C. Borth (Blakiston), \$1, pp. 213-240. *Basketful; the Story of Our Foods*, I. Eberle (Crowell, '46), \$2, pp. 228-239. *New Riches From The Soil*, W. McMillen (Van Nostrand, '46), \$3, pp. 159-175. *Useful Plants of the World*, W. N. Clute (Clute, '43), \$3.75, pp. 172-180.

NOTE: Opening of *World Week* series on U. S. Possessions, for which references were listed in Tools for Teachers, Nov. 17, has been postponed from Jan. 12 issue to Feb. 2 issue.

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Off the Press

Crusade in Europe, by Dwight D. Eisenhower. Doubleday, 1948. 559 pp., \$5.

In the Army, there is a saying that when an officer receives an order to carry out an assignment which is either onerous or impossible, he snaps, "Ser-geant! Do it!" And the order is carried out. There is no record, however, of a sergeant being instructed "to land on the coast of France and thereafter to destroy the German ground forces." That command was received by General Eisenhower.

It is the account of how these simple but all-encompassing directives were prepared and implemented which makes Eisenhower's story fascinating and revealing. That it is free of technical military jargon and illustrated by dramatic pictures and maps makes it a mine which laymen will rush to explore. Nor does the General bypass incidents which were grist for the newspaper mill during the heaviest fighting. The Patton "face-slapping" affair is described in detail. It was complicated by personal friendship, Patton's unquestionable military value, the morale-shattering effect of his behavior, and the weight of public pressure.

This and other episodes, combined with balanced judgments of great and small contemporaries, including Marshall, Churchill, Darlan, Giraud, and Zhukov, enrich the pattern of events from the days preceding Pearl Harbor to the current rift with the Russians. The final chapter on Russia highlights General Eisenhower's keen perceptions of Russian strength and weakness.

The wealth of detail in this book never hides Eisenhower, the man. It will, of course, be widely read by adults. It can be recommended to senior high school students as one of the most important and readable personal accounts of World War II.

Student's Handbook of Science, by Bernard Udane and Herman W. Gilly. Frederick Ungar Publishing Co., 1948. 208 pp., \$.75 (paper covers).

Science students in the secondary schools will find this handbook an inexhaustible reservoir of information about science. Teachers, too, will find in it the answers to many questions posed by pupils ranging from their chances for a science scholarship to how to become a radio ham. Distinctly not a review book, this handy guide to the sciences contains chapters on how to prepare for a career in science, how to be a better science student, and developing science hobbies at home.

HOWARD L. HURWITZ